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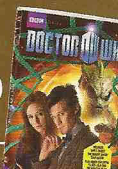

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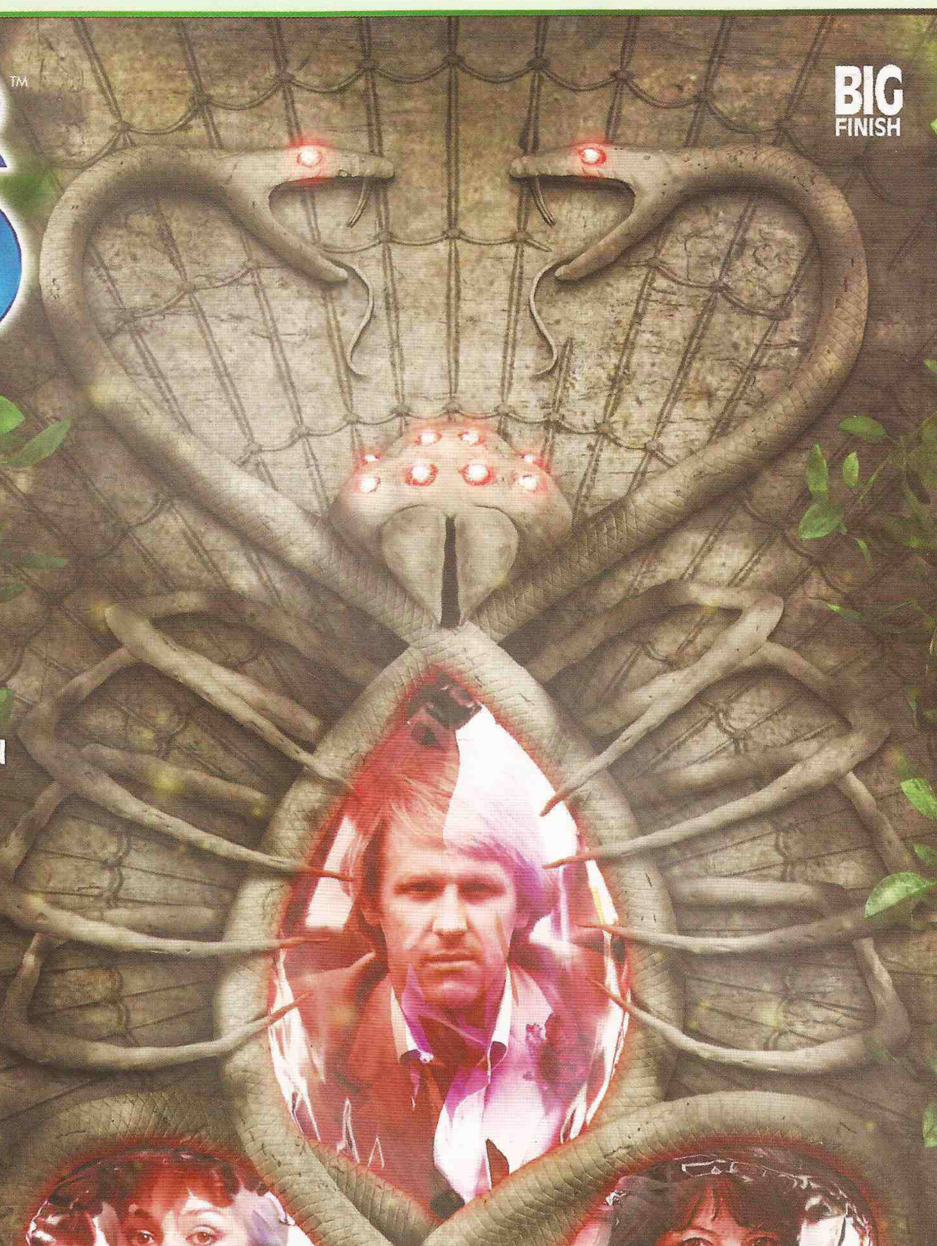

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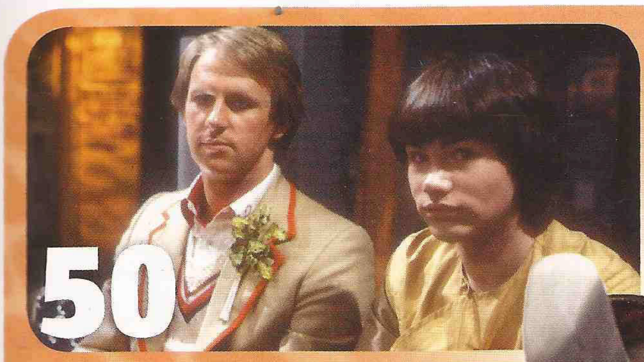
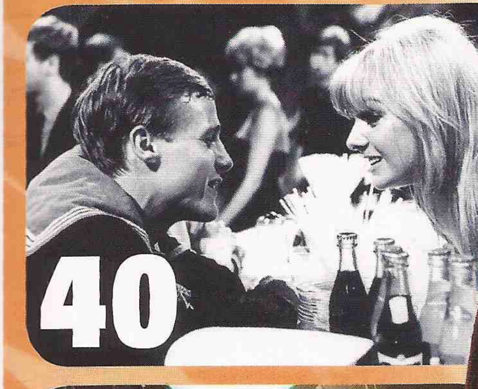
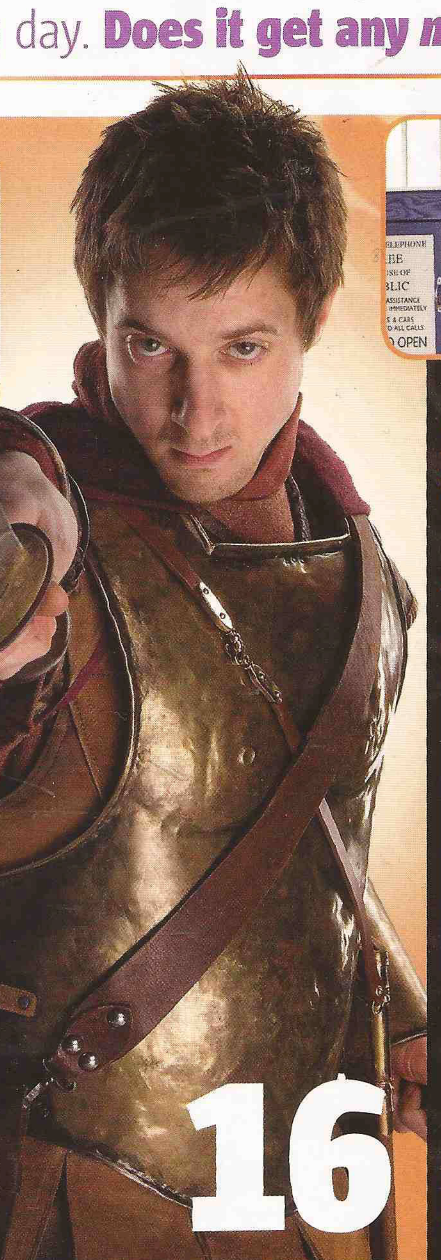
> "**The Doctor came back** cos a girl wished for him on her wedding day. **Does it get any *more* bonkers?**"







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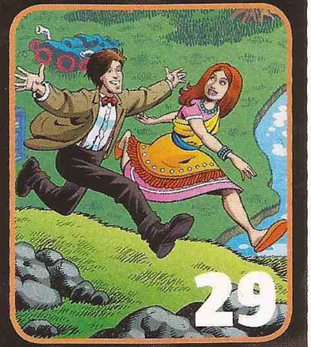

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Letter from the Editor

It's been said before that there's never been a better time to be a *Doctor Who* fan, but it's probably worth saying again. Of course, *Doctor Who* is successful right now, that much is obvious. Successful enough that its long-term future on television looks about as bright as it's ever been. As you may have heard, there's a new studio being built in Cardiff that will house not only *Doctor Who*, but shows like *Casualty* too. The BBC is clearly envisioning a long-term future for the Doctor, so anyone worried about ratings (not that there's any need to be) should reassure themselves that the Beeb isn't about to get rid of one of its biggest brands any time soon.

We're also getting ever closer to that 50th anniversary of the programme in 2013, which sounds impossibly futuristic, but is fast approaching. What seems particularly remarkable about this fact (aside from it only seeming like a few moments ago since the 40th anniversary, *Scream of the Shalka*, and Mark Gatiss on stage at PanoptiCon saying "But who cares now it's coming back on telly?"), is just how much the success of today's modern *Doctor Who* has brought the entire history of the show to a new generation.

I love a flashback sequence as much as anyone (glimpsing all the Fourth Doctor's old enemies and friends in *Logopolis*, those snippets of earlier Cyber-adventures in *Earthshock*, and the Brigadier remembering his earlier escapades in *Mawdryn Undead*... magical stuff!), so I've loved seeing those brief snapshots of old Doctors in episodes like *The Next Doctor* and *The Eleventh Hour*. And goodness me, dear old William Hartnell managed to make no less than four cameo appearances in the latest series! (You might need a freeze-frame for the one in *The Lodger*.)

What's lovely about all this is that kids can see photos of William Hartnell and Patrick Troughton in *Vincent and the Doctor*, and *know who they are*. It's just part of the huge and rich history of the programme, every bit as important as Christopher Eccleston and David Tennant, who they may only have the vaguest memories of watching. That's what seemed exciting to me as a kid, finding out that this huge and wonderful TV show had a huge and wonderful history. And it was *never ending*...

Tom

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CONGRATULATIONS TO: Nick and Steph, and also to John and Ash, on their recent happy events!

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PRODUCTION NOTES

Doctor Who's head writer **Steven Moffat** plans new adventures for Mr and Mrs Pond!

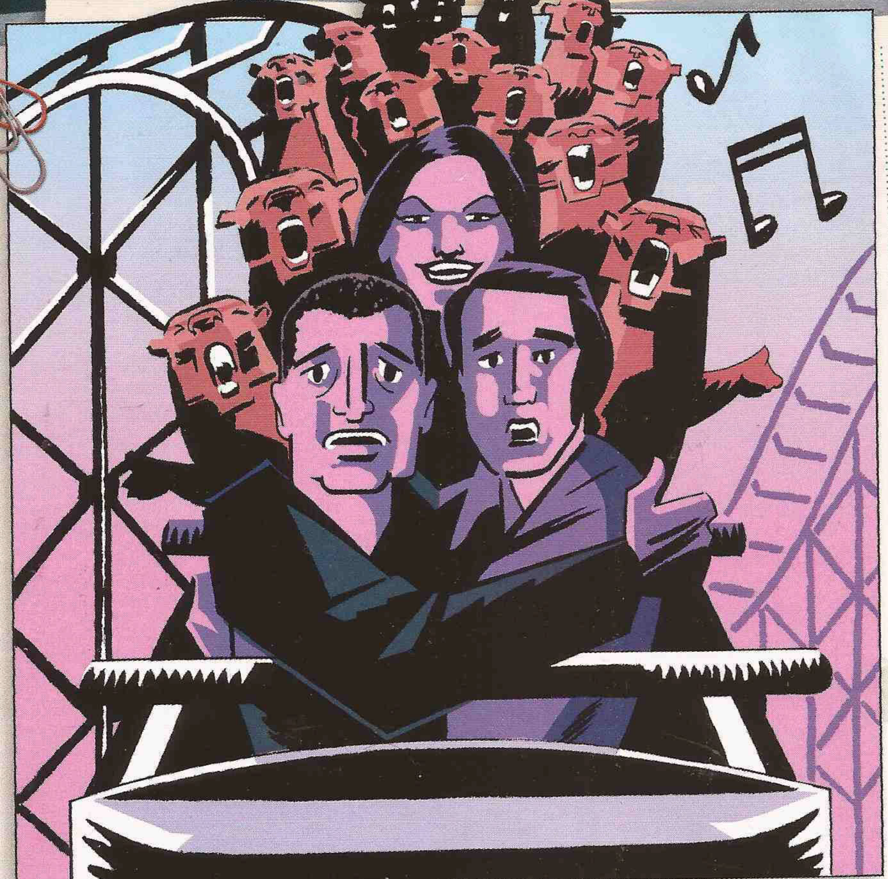


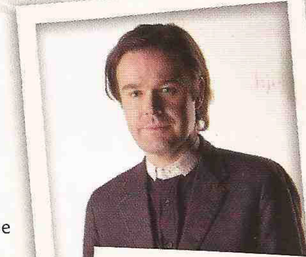
Illustration **ADRIAN SALMON**

Who *were* those people?? What were they doing on my page?! Karen Gillan?? That's a made up name! Piers Wenger?? That's not even realistic! Matt Smith... okay, their imagination failed them.

Right, dry your tears, I'm back, just accept it. And as I type, this is the first Saturday since Easter, that Doctor Who HAS NOT BEEN ON. Well – not on for *you*! For me, I just watched Sarah Jane Smith meet Jo Grant meet the Eleventh Doctor – and just typing that sentence made parts of my brain melt. The fact that sentence can EVEN EXIST means all sanity is overturned, and herds of otters sing free. Truth is, I should've watched it ages ago, cos, well, it's sort of my job. But damn it, I wanted a treat. I wanted something to heal the first *Who*-free Saturday since Easter, and I especially wanted some Eleventh Doctor action, without doing all that work stuff. And damn it, if I can't trust Russell with the show, who *can* I trust? But what's this? *Death of the Doctor*? Russell!!! RUSSELL!!!

Okay, never mind all that, it's the future you want to know about. Well the future begins, as it always does, at Christmas. And no, of course I didn't lose the ruddy script! That was a *joke*. Made in this very column, by the one with the foreign-sounding name – and I told Tom he should probably asterisk any jokes, so people would know what they were supposed to be*. (Oi! Watch it, Spilsbury.) But really, honestly, truly, in this computer age, how do you *lose* a script? If you believe that, you probably believe our ratings are down (they're not – see Tom for details!). In fairness to the press, though, none of them have computers or internet connections or telephones, and are forbidden by an act of parliament to do any research, or ever check their spelling. (I don't strictly speaking know that, but I've read newspapers, and what other explanation can there be? Also, it's fine just to make stuff up.)

And after Christmas, 13 more episodes of *Doctor Who*. Yes, count them and weep. (I do.) Thirteen lovely, brand new, terrifying, exciting, and completely bonkers adventures for Mr and Mrs Pond, and their best pal, the Doctor! Which can only mean one thing. They're back! The two people I can't survive without! Neither can you, by the way, and God knows, *Doctor Who* would be lost forever. Yes, it's Piers (the jokester) Wenger, looking tanned and fit and handsome, with a devil-may-care laugh and perfectly sensible hair*. And what's this? The ground next to him seems to be splitting! There's a shaft of infernal light and a shapely form rising from below! With a bad-news smile and a black, black stare, and a skirt that would make Amy Pond blush, it's the Devil's Advocate herselves. (Note that I use the satanic plural – she's been upgraded to a legion! Which certainly explains how she can send you 20 emails simultaneously, while phoning you on three separate lines and sitting right in front of you saying "*No!*") Yes, it's Beth Willis – down, fanboys, down. One flick of her gaze will turn you all to salt! Again.



And here we are, the three of us are standing at the top of the rollercoaster, clutching each other like girls (well, Piers and me and anyway) and saying "You first!"

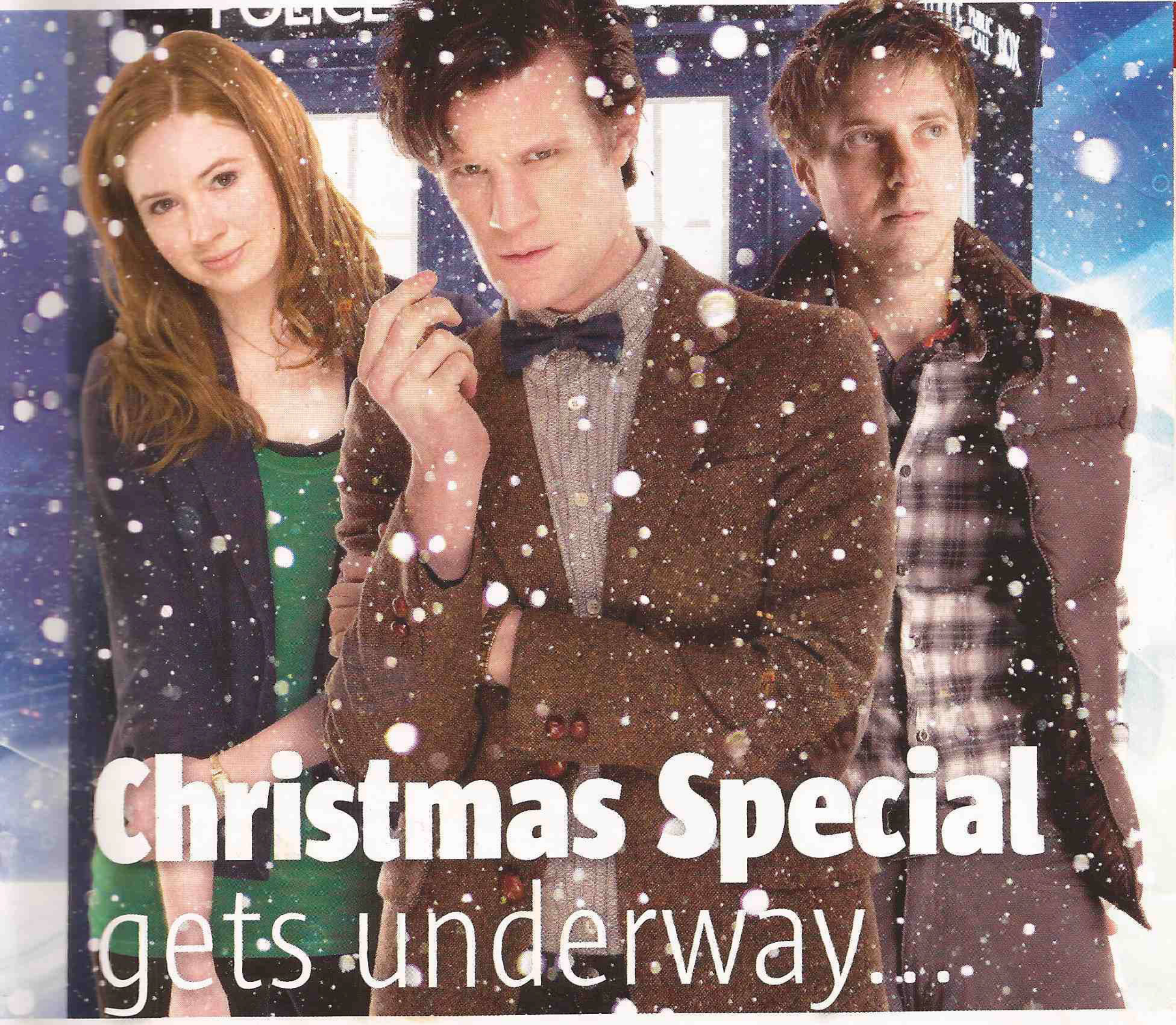
All around the country – can you hear – there's tapping. Yes, tapping. The tapping of writers! New stories are combusting inside their heads, then marching across computer screens – new dangers, new monsters, whole new worlds. Ah, the writers. We may seem to you like a bunch of shabby, shy, socially compromised, eyeline-avoiding depressives, with unfeasibly large DVD collections and casual wear chosen by our mothers, but... um... sorry, I was going somewhere with that, but it completely got away from me.

But *which* writers, that's what you want to know. Not telling you obviously. Far too soon. But let's be honest, everyone knows about Neil Gaiman now. Yes, it's true, he didn't just have a funny turn on Twitter. Neil's first – and quite brilliant – *Doctor Who* story is heading for production. Let nations rejoice, let choirs of otters echo round the heavens – Gaiman's coming on board the TARDIS! It's been a long old road, but not for any bad reason. This is a very special and quite different episode, and it needs... well, what I can say, money. Yes, *money*. It was originally scheduled for Season Fnarg, but when it turned out I'd accidentally spent the entire budget on sweets (they left me alone in the office, I had a moment of weakness) we decided to move it back and do it properly. It was either that, or get on the phone to Neil and suggest relocating the story in Brecon. I rehearsed the conversation in front of the mirror, it didn't go well.

Ah, yes, Fnarg, remember that? What shall we call this one? Season Kazreen? Season Otter? I like that, shall we go for it? Actually, on this subject, it's time for a confession. I *always* called it Series Five. Never Fnarg, never Season One, never Season Thirty-One – always Five. Oh, put that chair down – I was just trying to convince a roomful of important people with money, that *Doctor Who* wasn't an ageing brand. Job done, problem solved, number it how you like. Though you should know that while I was calling it Series Five, I was calling the *next* series Series Two. Sometimes in the same sentence – "Sorry, Neil, can't afford to do your episode in Series Five – we'll save it for Series Two." What? *What*?! It's moments like that they take me to the Calm Room, with the Nice Man, and it's all "Otters? Why otters, Steven? Are you *afraid* of otters?"

But never mind all that. It's almost a year away, our lovely new series, and that's a long old wait, so it would be cruel of me to start dropping hints. Like telling you that you've seen more than you think. Or that the Doctor has noticed what you have not. Or that when the biggest jaw-dropping twist finally comes – well, the second one – you'll realise you've known about it from the very beginning...

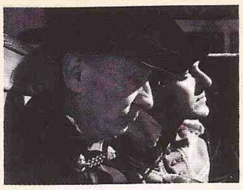
Gallifrey Guardian



Christmas Special gets underway...

This Issue

Doctor Who Prom!
Set list for Doctor Who prom is revealed – plus details of how to get tickets on the day itself...



New Companion!
The First Doctor and Steven are joined by Oliver Harper for a new Companion Chronicle...

Revisitations!
Full extras revealed for the new DVD box set of reissued and remastered Doctor Who classics...

THE 2010 *DOCTOR WHO* Christmas Special has begun shooting in Cardiff, with Matt Smith returning as the Doctor, accompanied by Karen Gillan as Amy Pond, and Arthur Darvill as Rory Williams. After a readthrough on Thursday 8 July, recording on the Special got underway on Monday 12 July.

"Christmas is here!" proclaims executive producer and writer of the Special, Steven Moffat. "Well, *our* Christmas, which happens in July, and runs for several weeks. No details yet, it's far too early, but we've got big ideas and big plans for this Special, and it's quite unlike any *Doctor Who* Christmas Special we've done before. Poor Toby Haynes – he just gave us such stellar work on the season finale, we didn't let the man out of the building! We put him straight back to work in the TARDIS, and already he's solving problems, and making huge, mad plans. But that's all for later. All I'm telling you now is that it'll be 60 minutes long and the Doctor and Mr and Mrs Pond will all be present and correct. And it's going to be *Christmassy*. It's going to be the most Christmassy Christmas Special *ever*."

Joining Matt, Karen and Arthur for the Special is stage and screen actor **Sir Michael Gambon CBE**. The 69-year-old's most famous role is perhaps as Philip Marlow in the 1986 BBC drama *The Singing Detective*. Michael's other acclaimed parts include the lead role in ITV's 1990s series *Maigret*, Baltas Van Tassle in the 1999 movie *Sleepy Hollow*, as well as the wizard Dumbledore in all but the first two *Harry Potter* movies [2004-present]. The many honours Sir Michael has received include four BAFTA TV awards for Best Actor and two Royal Television Society Awards for Best Actor and Best Performance. Also joining the cast is Welsh opera star **Katherine Jenkins**.

Soon after the Christmas Special has wrapped, production will begin on the Eleventh Doctor's second series – 13 episodes due for transmission sometime in 2011. The series sees some new faces joining the *Doctor Who* world – and even an old face or two rejoining – as Steven Moffat tells **DWM**:

"New series, new people, new friends! Oh, there's been coming and goings! Edward Thomas [*Doctor Who*'s production designer since 2004] is off to South Africa to work on *Outcasts*, Tracie Simpson [producer since 2009, and *Doctor Who* stalwart since 2004] is now on *The Fabulous Baker Boys*, written by Helen Raynor, also late of this parish. See how we infiltrate all of television! One day soon, as our army spreads its mighty tentacles into a great big mixed metaphor we will... I dunno, have a big party, or something. With nibbles. *Cheap* nibbles – back off, *Daily Mail*.

"So – new people, here they are. The brilliant **Sanne Wohlenberg** takes over as producer for our first two blocks. Oh, but she's clever, and just a tiny bit scary. With her and Beth on the case, Piers and I have taken to cowering inside a specially constructed hide somewhere in Upper Boat. We govern by periscope.

"**Michael Pickwood** is the new production designer, and aside from being brilliant already, has sported a bow tie to every production meeting so far. And he's a designer and everything. See? They *are* cool. Pickwood cool!

"With costume designer Ray Holman off to pastures new, laughing and crying (and still promising to one day put me in a suit that fits), **Barbara Kidd** returns to *Doctor Who* after a short break following *Kinda* in 1982. Oh, she hoped to conceal her past. I greeted her with 'So, *Genesis of the Daleks*, then!'

"And the wonderful **Di Barton** is our new line producer. You might want to send her some Nurofen now – it would be a nice gesture!"

DWM will be bringing you further news and updates on the next series of *Doctor Who* over the coming months, including details of the writers and directors.

Building of new studios begins

Construction has finally begun on BBC Cymru Wales' new drama studios, which will eventually house the production of Doctor Who and *The Sarah Jane Adventures*, as well as hospital drama *Casualty* and Welsh language soap opera *Pobol y Cwm*. Work commenced in June, when the first foundations were laid for the 170,000 sq ft project. It's planned that both Doctor Who and *The Sarah Jane Adventures* will move from their current home at Upper Boat Studios to the new production centre in 2012.

Royal Mint medals launched

The Royal Mint has launched a new collection of official collectable medals to tie in with the latest season of Doctor Who. The first release features the Supreme Dalek, while later medals will include recently seen monsters and characters, including a Weeping Angel and a Smiler. These limited-edition medals are presented in a dedicated case, come with a certificate of authenticity and cost from £5.99 each. For further details and to order visit *www.royalmint.com/dalek*.

Toby Hadoke's new play at Fringe

Following the huge success of his award-winning one-man show, *Moths Ate My Doctor Who Scarf*, Toby Hadoke will be performing his new show, *Now I Know My BBC* between 5-29 August at the The Underbelly as part of this year's Edinburgh Fringe festival. Toby describes the new play as "a heartfelt love letter to Auntie Beeb... It's the only comedy show in history to mention *Quatermass*, *Clangers*, *Juliet Bravo* and, of course, Doctor Who." For details and bookings, call the box office on 08445 458 252, or visit *www.underbelly.co.uk*

The Doctor and Amy get ready for two nights at the Proms!

Lights! Music! Action! It's all there in the BBC Proms!

TWO OF THIS YEAR'S most hotly anticipated BBC Proms, featuring incidental music composed for *Doctor Who*, are nearly here! The concerts will be held at the Royal Albert Hall in London, on Saturday 24 and Sunday 25 July 2010. Although tickets for both dates sold out within a matter of hours of being put on sale, over 500 Arena and Gallery tickets will be available on the day to members of the public queuing at the Royal Albert Hall.

Matt Smith (the Doctor) and Karen Gillan (Amy Pond) will host the concerts, which will feature both Murray Gold's music from the TV series and a selection of classical favourites. Murray has composed the incidental music for *Doctor Who* and arranged the theme tune since 2005, receiving a BAFTA nomination for his work on the series in 2008.

The programme, which is the same for both days, will include 40 minutes of music from *Doctor Who* plus John Adams' *Short Ride in a Fast Machine* (5 mins); Mars from Holst's *The Planets* (familiar to many as the theme to the first two *Quatermass* serials in the 1950s); O Fortuna from Orff's *Carmina Burana* (5 mins); and Wagner's *Die Walküre – The Ride of the Valkyries* (5 mins). Long-term fans will remember that *The Ride of the Valkyries* featured briefly at the start of 1988's *Silver Nemesis* Part One. The music will be performed by London Philharmonic Choir and the BBC National Orchestra of Wales, with Ben Foster and Grant Llewellyn conducting.

Edward Russell, the Brand Manager for Doctor Who, has played a major part in the collaborative effort to arrange the concerts. Edward tells **DWM**, "I'm incredibly excited that fans will have the opportunity to hear Murray Gold's brilliant new scores for the most recent series brought to life by the BBC National Orchestra of Wales. I spoke to Karen and Matt recently and they can't wait to stand on the stage of the Royal Albert Hall and come face to face with so many fans of the show.

"In terms of ambition, we're taking everything we did in 2008 and turning it up a notch or three! I'm currently involved in meetings with subjects that range from Vampire Girls sharing dressing rooms with Cybermen, through to whether it's possible to fit a Weeping Angel with a webcam!

"Steven Moffat's delivered his script for something which I'm so excited for the fans to hear about, but I've been told to keep it secret! But don't worry if you weren't able to get tickets. The Prom will get an airing on BBC Three later this summer so we can all enjoy the monsters, music and magical moments."

In addition to the late BBC Three screening, the concert will be broadcast live on BBC Radio 3 on Saturday 24 July from 7.30pm – 9.30pm. It will also be available online via the BBC's iPlayer for seven days.

The First Doctor gets a new companion!

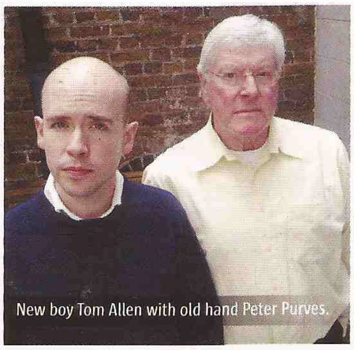
THE FIRST DOCTOR WILL BE getting a new companion in *The Companion Chronicles*, audio company Big Finish has revealed. *The Perpetual Bond*, written by Simon Guerrier, introduces Oliver Harper, a city trader from 1960s London who helps the Doctor and Steven fight an alien plot.

"I very much like the idea of taking an era from the early years of the series, and moving it forward," says producer David Richardson. "We did that with our Sara Kingdom stories, and here we're able tell adventures with Peter Purves as Steven, while giving him another companion to play against. Oliver is an interesting fellow and – as his new friends will discover – he's not quite what he seems..."

Oliver is portrayed by actor and comedian Tom Allen, who has starred in the hit radio comedy *Bleak Expectations*, and TV shows including *Sensitive Skin* and *Fear of Fanny*.

"*The Perpetual Bond* is out in February 2011," Richardson continues, "and then the Doctor, Steven and Oliver's story continues in June with *Cold Equations* – again starring Peter and Tom, and again written by Simon Guerrier."

Other upcoming titles that have been confirmed include *Quinnis* by Marc Platt (December 2010) performed by Carole Ann Ford as Susan, a story set before the first TV adventure *An Unearthly Child*.



New boy Tom Allen with old hand Peter Purves.

"The planet Quinnis in the Fourth Universe was actually mentioned in the 1964 TV story *Inside the Spaceship*," says Richardson. "All we've previously known about the Doctor and Susan's visit there was that they nearly lost the TARDIS. Now you'll discover why...

"This story also ties in – in a subtle but actually significant way – with that month's Eighth Doctor Adventure, *Relative Dimensions*."

January 2011 sees the release of *Peri and the Piscon Paradox*, a two-disc story written by Nev Fountain and starring Nicola Bryant.

"We've got a very special guest star in this one," the producer reveals, "as Colin Baker appears as the Sixth Doctor. It's a dazzling script by Nev – intricate, funny, clever and very, very moving."

After *The Perpetual Bond* in February, March's offering is *Boundary Conditions* by Andy Lane, with Anneke Wills playing Polly, while Frazer Hines provides the guest voice as Jamie.

Revisitations box set – full details revealed!

FULL DETAILS HAVE FINALLY been revealed about the long-awaited *Revisitations* DVD box set from 2|entertain. The set contains three Doctor Who adventures previously available on DVD – 1977's *The Talons of Weng-Chiang*, 1984's *The Caves of Androzani* and the 1996 TV Movie. All three titles have been newly restored and remastered, taking full advantage of the advances in technology since their original release. In addition, the discs contain a wealth of brand new extras:

The Talons of Weng-Chiang

This new version of *Talons* has three discs – there's new content on discs one and two, while disc three is the same as disc two from the original release. The new extras are: *The Last Hurrah* – producer Philip Hinchcliffe pays a visit on Tom Baker at his home where the two reflect on this, their final story together, with contributions from actors Louise Jameson (Leela), Trevor Baxter (Professor Litefoot), Christopher Benjamin (Henry Jago), director David Maloney, designer Roger Murray-Leach and costume designer John Bloomfield; *Moving On*, where Philip Hinchcliffe recalls what he would have done with the following season, had he remained as producer; *The Foe from the Future*, in which Hinchcliffe is joined by writer Robert Banks Stewart to look at the original story that eventually became *The Talons of Weng-Chiang*; *Now and Then*, a tour of the locations used during the filming of the serial and comparing how they looked at the time to how they appear now; an excerpt from local news programme *Look East* in which Tom Baker was interviewed; *Limehouse – A Victorian Chinatown*; *Victoriana and Chinoiserie*; *Music Hall*; and an all new Photo Gallery and Radio Times listings.

The Caves of Androzani

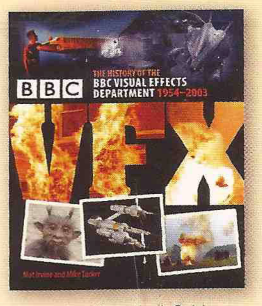
The Caves of Androzani is a two-disc release: disc one holds the newly cleaned-up episodes plus all the original bonus material, while disc two sports new extras. Principal amongst these is *Chain Reaction* in which the cast and crew look back at the making of the story, with contributions from actors Peter Davison, Nicola Bryant, Maurice Roëves, Robert Glennister, Martin Cochrane, director Graeme Harper, script editor Eric Saward, production designer John Hurst and composer Roger Limb. In *Directing Who: Then and Now*, Graeme Harper talks about the difference in TV production techniques since the 1980s. Rounding off the disc is archive footage from the *Russell Harty Show*, featuring an interview with outgoing Doctor, Peter Davison and his successor, Colin Baker, plus a new photo gallery.

The Television Movie

A two-disc set, this new version features *The Seven Year Hitch*, an in-depth documentary that tracks producer Philip Segal's seven-year quest to return Doctor Who to television, including contributions from Philip Segal and writer Matthew Jacobs; Paul McGann's audition for the part of the Doctor; footage of two visual effects test shots, including a clip of the now infamous 'Spider Dalek'; *The Wilderness Years*, a feature which chronicles how Doctor Who was kept alive between the end of the original run of the series and the TV Movie; *Who Peter 1989-2009*, which looks at the special relationship between Doctor Who and the long-running children's magazine show *Blue Peter*; *Stripped for Action – The Eighth Doctor*, the final part of the series that looks at the Doctor's comic-strip adventures, including his appearances in **DWM**; and *Tomorrow's Times – The Eighth Doctor*, which looks at the contemporary newspaper coverage of the TV Movie. There's also a new commentary track featuring Sylvester McCoy and Paul McGann, as well as the original 2001 commentary by director, Geoffrey Sax.

Doctor Who – Revisitations is released in October, price to be announced.

The history of Visual effects



BBC
THE HISTORY OF THE BBC VISUAL EFFECTS DEPARTMENT 1954–2003
VFX
Mat Irvine and Mike Tucker

A book detailing the definitive history of the BBC's Visual Effects Department, from its inception in 1954 to its close in 2003, is due to be published later this year. *VFX* is written by veteran *Doctor Who* FX designers Mike Tucker and Mat Irvine and covers the history of the Department, with a close look at the various different effects techniques, and an in-depth examination of 50 iconic BBC programmes that had a heavy effects involvement.

The 240-page hardback will contain hundreds of photographs and drawings, most of them previously unpublished. *Doctor Who* was one of the Department's most high profile shows and is prominently featured throughout the book. Also covered are several other sci-fi and fantasy shows, including *Red Dwarf*, *Blake's 7*, *The Tripods*, *Star Cops* and *Moonbase 3*, as well as comedies, dramas, sit-coms and light entertainment shows. The book will be published by Aurum Press Ltd in October, RRP £30.00.

New DWAs

BBC
FREE! SQUIRTY BOW TIE!
DOCTOR WHO ADVENTURES
4 AMAZING POSTERS!
WARNING! WEEPING ANGELS INSIDE
BEAT THE SONTARANS IN A MONSTER QUIZ!
PLUS! WINS! PUZZLES! FACTS!

Doctor Who Adventures, the magazine for younger readers, has a squirty bow-tie in issue 176, which is in the shops now price £2.20. Coming up in the next few weeks are three bumper-sized editions: Issue 177 (£2.75), which features a Cyberman mask and 3 mini-postcards; Issue 178 (£2.50) which has boxed stationary and a bonus gift; and issue 179 (£2.99) which comes complete with playing cards, a poster and a large sticker sheet.

Pennant Roberts 1940–2010

DIRECTOR PENNANT ROBERTS DIED OF CANCER on Tuesday 22 June. He was 69.

After an early start as a floor manager for ITV in Cardiff and then BBC Wales, Roberts joined the BBC's Drama Series department in London. He was soon offered the chance to direct episodes of shows such as *Doomwatch* and *Softly Softly*. He went freelance in 1974 and continued to direct for television throughout the next 20 years, working on series that included *Blake's 7*, *Juliet Bravo* and *Howards' Way*. He also directed nine episodes of the original *Survivors* and the first five episodes of *Tenko*, the acclaimed series which depicted life in a women's Japanese prisoner of war camp.

For Doctor Who, Roberts directed six stories. His first, 1977's *The Face of Evil*, was also the adventure that introduced a new companion, Leela, and it was Roberts who suggested Louise Jameson for the part, who he remembered from a previous casting. Roberts would work with Jameson again in 1977 on his next Doctor Who, *The Sun Makers* and then later on *Tenko*, in which Jameson played the regular role of Blanche.

Roberts directed 1978's *The Pirate Planet*, part of the Key to Time season and written by Douglas Adams. The next *Doctor Who* that Roberts would work on was also a script by Adams, the ill-fated *Shada* which had to be abandoned half-way through production, much to Roberts' personal annoyance.

Roberts was unhappy with the scripts for his final two *Doctor Who* stories and disappointed that his final work on the series was, for him, a low-point. The ambitious *Warriors of the Deep*, first broadcast in 1984, was beset with technical problems and 1985's *Timelash* was made on a very restricted budget.

Roberts' final work for television was in 1993 when he produced and directed the pilot episode of the *Wycliffe* series.

Following the news of his death, Louise Jameson said of Roberts "He helped shape my life, not just on screen but off it too, and I feel the loss of him more acutely than I can express. However his absence will be felt by many, many more in many, many ways. He had the gift of being able to bring out the best in people, be that in a rehearsal room or around a dinner table. In his own words 'sorry to bow out early'. Rest in peace darling Pen."

BEYOND THE TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

Matt Smith and Lindsay Duncan in *Christopher and his Kind.*

Matt in Orbit

Matt Smith, who stars alongside **Lindsay Duncan** in BBC Two's *Christopher and his Kind* later this year, created a big bang at Glastonbury on 27 June when he joined electronic dance act Orbital for their finale performance of the *Doctor Who* theme. **Kylie Minogue** sang with the Master's favourites the **Scissor Sisters** the previous day.

Tennant Horror

After completing work on *The Decoy Bride* in mid-July, **David Tennant** moved to New Mexico to play Peter Vincent, a Las Vegas magician and supposed vampire expert, in *Fright Night*, due for release in October 2011. David thanks all who helped raise the £5,000 sponsorship for a seat bearing his name when the Royal Shakespeare Theatre re-opens in Stratford-on-Avon.

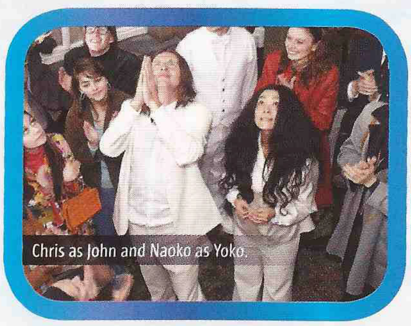
Greetings from Tate

Catherine Tate will play Belinda opposite **Mark Gatiss** in a production of Alan Ayckbourn's *Season's Greetings* from December at the Lyttleton Theatre. Catherine appears in *A Centennial Celebration* at the New Wimbledon Theatre on 26 September also featuring **June Whitfield**.

On 3 June **Bernard Cribbins**, whose *Catching the Impossible* continues on Channel 4 until 1 August, was a guest on ITV1's *Loose Women* on 21 June.

Getting Naked

The Radio Times **Karen Gillan** cover edition (19 to 25 June) included a **Christopher Eccleston** interview promoting BBC Four's *Lennon Naked* on 23 June. **Naoko Mori** told the *Daily Record* she needed an early morning tequila for the nude scene recreating the famous *Two Virgins* album cover. Eccleston features in I am Kloot's *Northern Skies* video and has narrated a charity video on behalf of the Whale and Dolphin Society.


Chris as John and Naoko as Yoko.

Barrowman Novel

John Barrowman is writing a children's science-fiction/fantasy novel for Buster Books about 13-year-old twins for publication in August 2011. He records the new series of BBC One's *Tonight's the Night* in Glasgow until 12 August, and promoted it on C4's *The Five O'Clock Show* on 12 July.

Arise Your Maj

Liz 10 and Liz 2 may be set for a close encounter following the announcement of **Sophie Okenedo**'s OBE award in the Queen's Birthday Honours list on 12 June, along with a MBE for **Anne Reid**.

Eggcellent

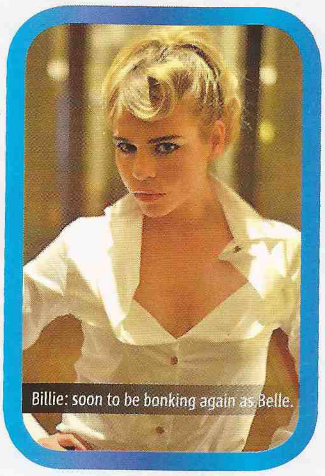
Colin Baker, **Louise Jameson** and **John Leeson** formed a *Doctor Who* team for a recent recording of BBC Two's *Eggheads*. In late June, Colin shot scenes for independent feature film *Shadows of a Stranger*, re-imagining *A Christmas Carol*. Further dates for Colin's tour as Inspector Morse in *House of Ghosts* are Malvern Theatre (4-9 Oct), Chelmsford Civic Theatre (11-16 Oct), Devonshire Park Theatre, Eastbourne (19-23 Oct), and Theatre Royal, Newcastle (25-30 Oct). Louise appears in *Love's the Thing* on 1 August at the Eastbourne Lamb Theatre. Leeson, who presented the Cantley Proms in Wokingham on 18 July, has a cameo as a grumpy shopkeeper in dark comedy *Rebels Without a Clue*, which played at the Cannes Film Festival.

Awards Aplenty

At the Television BAFTAs on 6 June, **Freema Agyeman** (who was at Ben Richards' *Priscilla the Musical* press night on 22 June) presented the Situation Comedy Award, **Peter Davison** attended having stepped out of the TARDIS during the red carpet arrivals, *The Armstrong And Miller Show* won best Comedy Programme, and **Peter Capaldi** won best Male Performance in a Comedy Programme for *The Thick of It*. Two days later, **Billie Piper** picked up UK TV actress of the year at the Glamour Awards hosted by **James Corden**, who had an ugly on stage spat with Sir Patrick Stewart.

Billie Re-hooked

Showtime confirms **Billie Piper** has signed up for a fourth and final eight-part series of ITV2's *Secret Diary of a Call Girl* with a projected airdate of 27 January 2011. *The Sun* reported Billie had suggested that a feature film is also in development.


Billie: soon to be bonking again as Belle.

Quickies

Tom Baker provides the foreword for *The AA book of Haunted Britain* out in September. **Eve Myles** received an honorary fellowship from the Royal Welsh College of Music and Drama on 25 June. **Georgia Moffett** played Leila in *Sky Arts Playhouse: Live* production *Hens*.

Obituary

Director **Pennant Roberts** died on 22 June aged 69 [*see page 8 – Ed*]. **Jonathan Battersby**, a Winder in *The Beast Below* and a *Victory of the Daleks* extra, died on 22 May, aged 57. **David Kincaid**, who played Lane in *Warriors' Gate*, died on 12 May aged 70. **Eric Mason**, who was Senior Prison Officer Green in *The Mind of Evil* and CPO Smedley in *The Sea Devils*, died on 7 June.

2010
REGENERATIONS
SWANSEA
18-19 SEPTEMBER - THE VILLAGE HOTEL

Confirmed guests include **Sir Derek Jacobi, Graeme Harper, Lawry Lewin, Julian Glover, Deborah Watling, Margaret John and many more! Book now, don't miss this one!**

Regenerations is a two day convention. Tickets £80 for the weekend, cheques payable to Regenerations at 69 Grenfell Park Road, St. Thomas, Swansea SA1 8EZ. (Paypal also accepted). Check the website for details, latest news and full guest lineup.

WWW.REGENERATIONSSWANSEA.CO.UK

Guests appear subject to professional commitments

Tom Spilsbury reports on how the new series of *Doctor Who* has been faring in the TV ratings war...

Doctor Who battles against soaps, talent shows and the World Cup...

DOCTOR WHO'S VIEWING FIGURES for the last few episodes of the Eleventh Doctor's début season have stayed at high levels, despite being hit by competition from *Britain's Got Talent*, the World Cup, and good old British summer weather.

The tenth episode of the series, *Vincent and the Doctor*, was seen by **6.76 million** viewers on Saturday 5 June (**6.29 million** on BBC One and **0.47 million** on BBC HD). This was more than enough to make *Doctor Who* the second most watched BBC programme of the week, behind only the Tuesday night episode of *EastEnders*, which had 7.01 million. The Van Gogh tale was well ahead of the other three visits to Albert Square, however, which unusually dropped below six million viewers (for reasons that will become clear in a moment). As usual, *Doctor Who* beat its competition on ITV1 by a clear distance – another edition of gameshow *The Whole 19 Yards*, which dropped to 3.46 million.

This particular week the television charts were dominated by ITV1's talent show *Britain's Got Talent*, which concluded its fourth series with a bumper week of episodes – 11 in total. The final itself, broadcast the same night as *Vincent and the Doctor*, enthralled over 13 million viewers – undeniably a huge number in this day and age, but well down on the 18 million who watched the 2009 final – demonstrating again how all shows on television are affected by summer weather. The abundance of *Britain's Got Talent* episodes in the weekly chart (several of which had been scheduled directly opposite *EastEnders*), pushed *Doctor Who* down the list to 17th place – although this is rather misleading. The Doctor was only actually beaten by four distinct programmes; *Britain's Got Talent*, *EastEnders*, *Coronation Street*, and a single edition of *Emmerdale*. The rest of television was left trailing some way behind.

The following week's episode, *The Lodger*, found itself in a rather unenviable position, being scheduled on BBC One at the same time as England opened their World Cup campaign with a match against the USA. The Doctor's stay on Aikman Road clashed directly with the pre-match build-up on ITV1, and unsurprisingly meant that *Doctor Who* was beaten by its ITV1 opposition for only the second time since returning to television in 2005. (The first was when 2008's *Silence in the Library* clashed with the *Britain's Got Talent* final.)

The Lodger was nevertheless seen by **6.44 million** viewers (**5.98 million** on BBC One and **0.46 million** on BBC HD) – a low for this particular series of *Doctor Who*, true, but a rating that would be envied by most dramas on television in 2010, even if they *weren't* facing an England football match on the other side. The England v USA encounter averaged 12.34 million on ITV1 (and at least another million more on ITV1 HD – although precise figures weren't available at the time of going to press), making it, unsurprisingly, the top-rated programme of the night, and the week. *Doctor Who*, certainly dented by the scheduling, still managed to retain a Top 20 position by the skin of its teeth (at Number 20), but again this is a slightly misleading statistic. Aside from three World Cup matches (Uruguay v France on Friday evening and Germany v Australia on the Sunday night both drew over seven million viewers), *Doctor Who* only found itself behind the usual soap suspects – three of the four *EastEnders* episodes, all eight(!) editions of *Coronation Street*, and the five visits to Emmerdale.

Despite the challenging scheduling, *Doctor Who* was still ahead of the rest of television's biggest hitters – *Holby City*, *Junior Apprentice*, *Countryfile*, *Who Do You Think You Are?* and ITV1's week-long drama *Father & Son* all brought in sizeable audiences around the five-six million mark.

"What do you mean, you've just come round to watch the England match?"

Doctor Who celebrates 'Talent' week in its own way...

At the time that this issue went to press, **DWM** was still waiting for confirmation of the viewing figures for the final two episodes of the season – but the early indications suggested that the ratings had bounced back up, and *Doctor Who* had reclaimed its place in the Top Ten charts for those weeks. We'll report on those figures – plus a full round-up of the ratings for the whole season, including iPlayer statistics and BBC Three repeat ratings – next issue. (The iPlayer statistics continue to be phenomenal, incidentally, with *The Eleventh Hour* now having passed well over 2.1 million views – a record for any programme via the service. Every episode of this series has achieved at least one million iPlayer hits.)

Finally, a quick update of *Doctor Who*'s ratings in Australia, following our look at how the show was doing Down Under two issues ago. *The Vampires of Venice* performed excellently with 0.94 million viewers, while *Amy's Choice* improved still further with 0.97 million – the highest rating since *The Eleventh Hour*'s 1.03 million. *The Hungry Earth* rated with 0.91 million, with *Cold Blood* on 0.81 million. *Vincent and the Doctor* then attracted 0.89 million and a massive 0.98 million saw *The Lodger*. *Doctor Who* was the Australian Broadcasting Corporation's top-rated show of the night on each episode of the series, with the exception of Episodes 8-10, which were narrowly beaten by *Agatha Christie's Poirot*.

Doctor Who has maintained impressive ratings in Canada too, with broadcaster SPACE issuing a press statement after the success of *Amy's Choice*, which beat every other Canadian channel when it was broadcast on 5 June. "A big, awesome deal for us!" stated the channel. Well, yes. Awesome stuff.

COMING SOON...

All the latest *Doctor Who* DVD and audio releases previewed...

THE TIME-SPACE VISUALISER

Your handy guide to the upcoming Doctor Who DVDs, CDs and magazines available soon...

JULY

SATURDAY 31

Audio Drama CD *Cobwebs* by Jonathan Morris [Fifth Doctor, Tegan and Turlough] Big Finish £14.99

Audio Drama CD *The Companion Chronicles: The Guardian of the Solar System* by Simon Guerrier [Sara Kingdom] Big Finish £8.99

Audio Drama CD *Situation Vacant* by Eddie Robson [Eighth Doctor] Big Finish £10.99

AUGUST

MONDAY 2

DVD/Blu-ray *Amy's Choice* by Simon Nye, *The Hungry Earth/Cold Blood* by Chris Chibnall [Eleventh Doctor, Amy, Rory] 2|entertain £15.99/£19.99

BBC DVD
DOCTOR WHO
SERIES 5: VOLUME 3
PG

THURSDAY 5

Audio Reading CD *The Ring of Steel* by Stephen Cole [Eleventh Doctor and Amy. Read by Arthur Darvill] BBC Audio £8.99 *See page 11*

Talking Book CD *The Awakening* by Eric Pringle [Fifth Doctor, Tegan, Turlough. Read by Nerys Hughes] BBC Audio £12.99 *See page 13*

Soundtrack CD *The Lost TV Episodes – Collection One (1964-1965)* [Box set of reissues of soundtracks of *Marco Polo*, *The Reign of Terror*, *The Crusade*, *Galaxy 4* and *The Myth Makers*, plus extras. First Doctor, Ian, Barbara, Susan, Vicki, Steven, Katarina] BBC Audio £69.99 *See page 11*

MONDAY 9

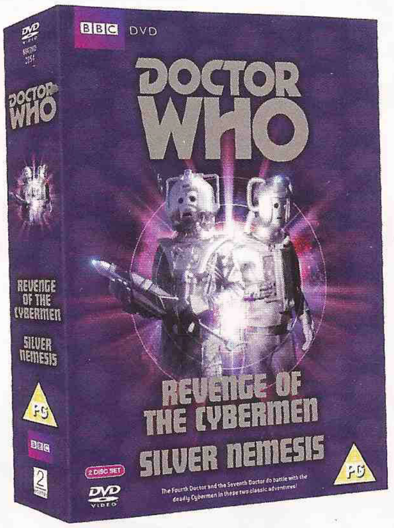
DVD 'Cybermen' box set containing *Revenge of the Cybermen* by Gerry Davis [Fourth Doctor, Sarah and Harry] and *Silver Nemesis* by Kevin Clarke [Seventh Doctor and Ace] 2|entertain £29.99 *See right*

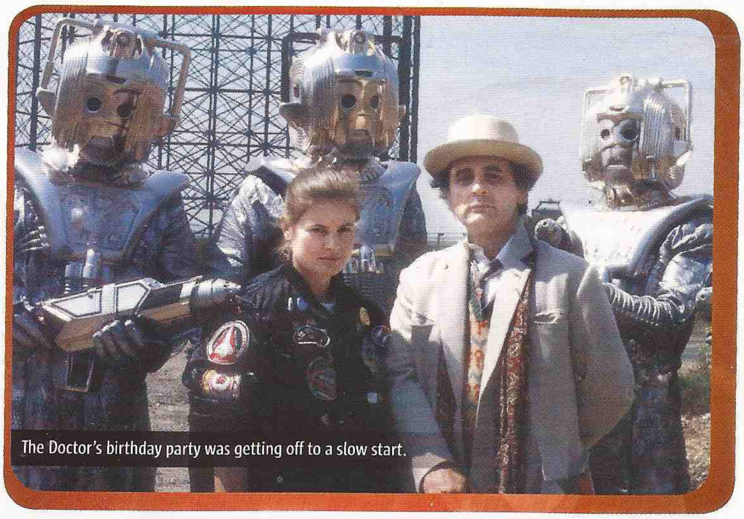
THURSDAY 19

DWM 425 Panini £4.20

TUESDAY 31

Audio Drama CD *The Whispering Forest* by Stephen Cole [Fifth Doctor, Tegan and Nyssa] Big Finish £14.99 *See page 12*





The Doctor's birthday party was getting off to a slow start.

Revenge of the Cybermen/Silver Nemesis

THE LATEST *DOCTOR WHO* DVD box set features two very different Cyberman adventures – and some very original supporting material. *Cheques Lies and Videotape* is the main feature on *Revenge of the Cybermen*, and presents a window onto a recent, but very different past – a time when fans did not have *Doctor Who* more-or-less on tap, as we do now.

"I thought it was a brilliant idea of Ed Stradling's, with huge potential," says writer Nicholas Pegg. "For anyone of a certain age, the experience of squinting at barely-watchable fifteenth-generation videotapes is a kind of shared folk memory. For old-timers we've got huge dollops of nostalgia, from the original BBC Video ident, right through to footage of top-loading VCRs with gigantic piano-key buttons! But I was determined to avoid falling into that humourless trap of 'Ooh, kids today don't know they're born,' because that would just have been tiresome.

"The real story is the cultural experience of being a fan in the days before BBC Video and UK Gold, when repeats of old episodes were as rare as hen's teeth, and the only permanent record you had was your shelf of Target novelisations. Fans genuinely thought they'd *never* see those old episodes again, and that's what really marks the difference between then and now."

"And you can probably guess," adds producer Ed Stradling, "that I was one of those fans frantically swapping poor quality videos at the time. I'm someone who has limited capacity to get excited these days, so I'm not sure it will ever be possible for me to be as excited again as I was when I was driven home with my first bag full of pirate *Doctor Who* videos in 1985. *Revenge*, as the first kosher *Doctor Who* video release around that time, provided a useful anchor for the feature, in terms of the narrative."

"With hindsight, it's a fascinating tale," Pegg enthuses, "and it's not just a nostalgia trip, because I think today's youngsters will be genuinely interested." Surely, though, all of this behaviour was of, at best, highly dubious legality? The sort of thing one might imagine legitimate, copyright-defending organisations like the BBC and 2|entertain having conniption fits over even *discussing*? "I suppose it's a slightly sticky area," Pegg muses, "but 2|entertain didn't have a problem – after all, we're talking about a world that simply no longer exists.

"And let's not forget that although money did change hands – sometimes quite shocking amounts of money, as the documentary reveals – when all is said and done this is absolutely *not* the story of an organised gang of pirates making a dishonest living from copyright infringement. This is a story about the incredible lengths to which devoted fans were prepared to go, just to see the show they loved so much. Looking back now, surrounded by our DVDs and our wall-to-wall repeats, it looks like another world. But it did exist – and not so long ago!"

"And my favourite bit of the whole process," Stradling concludes, "was copying a clip of *Revenge* 12 times down the line on VHS for a 'quality comparison' section – and then doing the same with a more recent *Doctor Who* title sequence. Shaking one of the VCRs as I was doing so, to get the wobbly effect!" **DAVID DARLINGTON**

BUY IT BECAUSE: There are two very different takes on the Cybermen – both to the modern series, and to each other...

DVD BOX SET 2|ENTERTAIN

RELEASED 9 August 2010
PRICE £29.99 RRP
FEATURING The Fourth Doctor (Tom Baker), Sarah Jane (Elisabeth Sladen) and Harry (Ian Marter); The Seventh Doctor (Sylvester McCoy) and Ace (Sophie Aldred)
WRITER Gerry Davis; Kevin Clarke
FIRST BROADCAST 19 April – 10 May 1975; 23 November – 7 December 1988

WHAT'S IT ABOUT?

Revenge of the Cybermen A mysterious plague strikes Space Beacon Nerva, leaving only four humans alive – and one of them is working for the Cybermen...

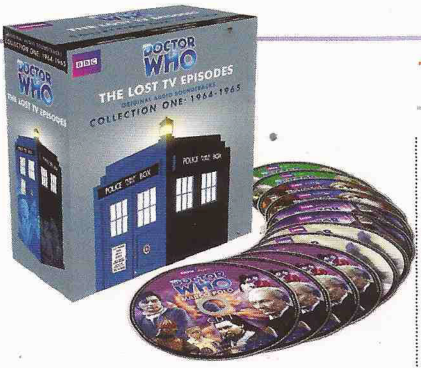
Silver Nemesis Three rival factions – the Cybermen, a group of Nazis and a seventeenth-century sorceress – try to wrest control of a superweapon from Gallifrey...

EXTRA FEATURES

- Commentary with star Elisabeth Sladen, guest star David Collings and producer Philip Hinchcliffe
- *Cheques, Lies and Videotape* feature about the early days of *Doctor Who* home video recording
- *The Tin Men and the Witch* – the making of *Revenge of the Cybermen*
- Location Report from Wookey Hole during the making of the story
- Commentary with stars Sylvester McCoy and Sophie Aldred, script editor Andrew Cartmel and director Chris Clough
- *Industrial Action* – the making of *Silver Nemesis*
- Deleted and Extended Scenes, Trails and Continuity, Isolated Score
- Photo Galleries
- Subtitles and Subtitle Production Notes
- PDF Radio Times listings
- Coming Soon: *Time and the Rani*

Jazz Musician
Courtney Pine

The **Lost TV Episodes** 1964-65



SOUNDTRACKS BBC AUDIO

RELEASED 5 August 2010
PRICE £69.99
INCLUDES *Marco Polo*, *The Reign of Terror*, *The Crusade*, *Galaxy 4*, *The Myth Makers*
FEATURING The First Doctor (William Hartnell), Ian Chesterton (William Russell), Barbara Wright (Jacqueline Hill), Susan Foreman (Carole Ann Ford), Steven Taylor (Peter Purves), Vicki (Maureen O'Brien), Katarina (Adrienne Hill)
WRITTEN BY John Lucarotti, Dennis Spooner, David Whitaker, William Emms, Donald Cotton

WHAT'S IT ABOUT?

The narrated soundtracks to five stories which no longer exist complete in the BBC Archives, are presented here in a deluxe CD box set, which features brand new and specially recorded bonus material.

HOW DO I BUY IT? Buy it at *www.bbcshop.com* or in high street stores.

BEFORE THE VALUE OF ARCHIVE television was realised, programmes were routinely destroyed once their broadcast life was over. The first six years of *Doctor Who* were no exception to this, with the original tapes wiped for re-use, and film copies made for overseas sales routinely destroyed, when they were no longer of immediate value. 108 episodes still remain missing, apparently lost forever.

Not all is lost, though. There were a few individuals back in those days who combined a love of the show with an enthusiasm for home audio recording – then an expensive and specialist endeavour. It's thanks to the activities of several such fans, who in the 1960s routinely recorded the soundtrack of each episode on reel-to-reel audio tape, that we still have the soundtracks of every single episode. "The extraordinary thing about these recordings," says BBC Audiobooks' commissioning editor Michael Stevens, who has co-ordinated *The Lost TV Episodes* CD box set release, "is that along with still photographs and off-screen 'telesnaps', they represent the only surviving record of many early *Doctor Who* adventures.

"In 1999, BBC Audiobooks embarked upon a programme of CD releases, for which the off-air soundtracks were digitally cleaned and remastered, and additional linking narration was recorded. We completed release of the 'missing' stories back in 2005," Stevens continues, "and now we are collecting the stories together in attractive slipcases. There will be 26 stories in total, across five box sets, released over the next two and a half years."

There's also a wealth of 'added-value' bonus material as well as the narrated episode soundtracks. "I am very excited about this extra element," Stevens enthuses. "In this first volume, for instance, we are able to present crystal clear, colour scans of 25 of the original camera scripts. These are vastly superior to the rather murky, black and white microfiche scans I've been used to working with over the years. People might question the validity of 'colour' when we're talking about a typeset script, but it becomes obvious on first sight – the gorgeous yellow of the paper, and the absolute clarity of every typewritten word, every handwritten correction and comment. There's also a gorgeous map, created specially for BBC Audiobooks, showing the route taken by the TARDIS travellers and Marco Polo across the Gobi desert, and a collection of the previously available interviews with three members of the original cast – William Russell, Carole Ann Ford and Maureen O'Brien." All this, and a lovely new box, too... **DAVID DARLINGTON**

BUY IT BECAUSE: It's the ultimate collector's edition of these lost stories.

The **Ring** of **Steel**

THE ELEVENTH DOCTOR LANDS on CD! At last! What's that you say? You bought *The Telegraph* a few weeks ago and picked up *The Runaway Train*...? Ah. "This is certainly our first Eleventh Doctor audio original release to hit the *shops*!" points out commissioning editor Michael Stevens. "*The Runaway Train* did indeed have a special one-off 'preview', and a version of that with added music and effects is due for publication in October. But *The Ring of Steel* is the first proper release."

"The story is set in Orkney, a little way into the future," reveals writer Stephen Cole. "I was recently fortunate to be invited to tour Orkney and Shetland with the Scottish Book Trust to talk about my children's books. The islands are so beautiful, I knew that I would have to set a story here. Now, hearing the title, you might assume Cybermen are in it. But they aren't. The threat in this story is at once far more mundane and yet a lot more exotic... In fact, if you were to ask me to describe the basic nature of the threat in *Ring of Steel*, I'd have to say a steely... PAH! And the Doctor says so, too. To understand why... you'll have to give it a listen!"

What does Stephen make of the new TARDIS team? "I think 'charming' is the keyword. Matt makes the Doctor a lot more grounded, keeps him focussed and smiling through the lines, like his attention is gently but firmly on you. Quite Troughton-ish in that way, fooling on the surface but knowing everything's life and death underneath. And Karen has made Amy so feisty and capable – deferring to the Doctor's amazing powers of thought, but more than able to look after herself and make the right decisions. They do complement each other beautifully."

BBC Audio
DOCTOR WHO
The Ring of Steel
READ BY ARTHUR DARVILL
An exclusive audio adventure written by Stephen Cole

Stephen has written numerous full-length novels – how does writing for the audio medium compare? "It's lovely – it feels like you're writing a Target novelisation of a new single-part episode that was only made in your head! That it's then brought to life by some of the talent involved in the TV series is an extra treat." Ah yes – Rory himself, Arthur Darvill, reads this tale. Was the story written with him in mind as narrator? "You never really think like that," Cole says, "because artists' availability can change. In terms of regulars, it's just the Doctor and Amy in *Ring of Steel*."

"Rory doesn't feature in the story," Michael agrees, "but as he is currently part of the regular *Doctor Who* line-up, we were delighted to have Arthur Darvill read this one – he's a very strong interpreter of the story."

"I love that Arthur is doing it," explains Stephen, "cos it's almost like: Here's Rory, telling us a story about his two best friends..." **DAVID DARLINGTON**

AUDIO READING BBC AUDIO

RELEASED 5 August 2010
PRICE £8.99
FEATURING The Eleventh Doctor and Amy
READ BY Arthur Darvill
WRITTEN BY Stephen Cole

WHAT'S IT ABOUT?

On Orkney in the near future, the construction of dozens of new electricity pylons is met with local resistance. Just as the Doctor and Amy arrive, the protestors are terrified to see the pylons come to life and begin to walk...

HOW DO I BUY IT? Buy it at *www.bbcshop.com* or in high street stores.

BUY IT BECAUSE: It's the first proper outing for the Eleventh Doctor on audio.

Audio Drama CD *Nevermore* by Alan Barnes [Eighth Doctor] Big Finish £10.99
Audio Drama CD *The Companion Chronicles: Echoes of Grey* by John Dorney [Second Doctor, Jamie a Zoe] Big Finish £8.99
Audio Drama CD *Bernice Summerfield – Resurrecting the Past* by Eddie Robson [Benny] Big Finish £10.99

SEPTEMBER

MONDAY 6

DVD/Blu-ray *Vincent and the Doctor* by Richard Curtis, *The Lodger* by Gareth Roberts and *Th Pandorica Opens/The Big Bang* by Steven Moffat [Eleventh Doctor, Amy and Rory] 2|entertain £15.99/£19.99

MONDAY 13

DVD *Time and the Rani* by Pip an Jane Baker [Seventh Doctor and Mel] 2|entertain £19.99

THURSDAY 16

DWM 426 Panini £4.20

THURSDAY 30

Audio Drama CD *The Cradle of th Snake* by Marc Platt [Fifth Docto Tegan, Turlough] Big Finish £14.99

DOCTOR WHO
THE CRADLE OF THE SNAKE
THE AUDIO ADVENTURES OF DOCTOR WHO

Audio Drama CD *The Book of Kells* by Barnaby Edwards [Eight Doctor] Big Finish £10.99
Audio Drama CD *The Companion Chronicles: Find and Replace* by Paul Magrs [Jo Grant and Iris Wildthyme] Big Finish £8.99
Audio Drama CD *Project: Destin* by Cavan Scott and Mark Wrigh [Seventh Doctor] Big Finish £14
Audio Drama CD *Bernice Summerfield – Escaping the Future* by Eddie Robson [Benny] Big Finish £10.99

ALSO THIS MONTH

Audio Drama CD *Demon Quest The Relics of Time* by Paul Magrs [Fourth Doctor and Mike Yates] BBC Audio, cast and RRP TBC.
Audio Drama CD *Hornets' Nest – The Complete Series* [Fourth Doct and Mike Yates] 5 CD box set. Written by Paul Magrs. Read by Tom Baker, Richard Franklin an cast. BBC Audio, RRP TBC
Talking Book CD *The Diary of a Doctor Who Addict* by Paul Magrs. Reader TBA. BBC Audio, RRP T

OCTOBER

THURSDAY 14

DWM 427 Panini £4.20

SUNDAY 31

Audio Drama CD *A Death in the Family* by Steven Hall [Seventh Doctor] Big Finish £14.99

COMING SOON...

All the latest *Doctor Who* audio releases previewed...

Audio Drama CD *Deimos* by Jonathan Morris [Eighth Doctor] Big Finish £10.99
Audio Drama CD *The Companion Chronicles: The Invasion of E-Space* by Andrew Smith [Romana 2] Big Finish £8.99
Audio Drama CD *Bernice Summerfield – Year Zero* by Jonathan Clements [Benny] Big Finish £10.99

ALSO THIS MONTH

DVD *Revisitations* box set [Fourth, Fifth and Eighth Doctors, with various companions] [Contains *The Talons of Weng-Chiang*, *The Caves of Androzani* and the 1996 TV Movie. Remastered versions of previously issued titles, with new extras] 2|entertain £TBA

NOVEMBER

THURSDAY 11

DWM 428 Panini £4.20

TUESDAY 30

Audio Drama CD *Lurkers at Sunlight's Edge* by Marty Ross [Seventh Doctor] Big Finish £14.99
Audio Drama CD *The Resurrection of Mars* by Jonathan Morris [Eighth Doctor] Big Finish £10.99
Audio Drama CD *The Companion Chronicles: A Town Called Fortune* by Paul Sutton [Evelyn Smythe] Big Finish £8.99
Audio Drama CDs *The Lost Stories: The First Doctor* box set by Moris Farhi [Contains *Farewell Great Macedon* and *The Fragile Yellow Arc of Fragrance*] Big Finish £25.00
Audio Drama CD *Bernice Summerfield – Dead Man's Switch* by John Dorney and Richard Dinnick [Benny] Big Finish £10.99

DECEMBER

THURSDAY 9

DWM 429 Panini £4.20

FRIDAY 31

DOCTOR WHO
THE LOST STORIES
THE SECOND DOCTOR BOX SET
PRISON IN SPACE

Audio Drama CDs *The Lost Stories: The Second Doctor* box set by Dick Sharples; Terry Nation [Contains *Prison in Space* and the US Dalek Pilot] Big Finish £25.00
Audio Drama CD *The Four Doctors* [Fifth, Sixth, Seventh and Eighth Doctors] Free – available to Big Finish subscribers only.

ALSO COMING SOON

DVD *Mara Tales* – box set of *Kinda* [Fifth Doctor, Tegan, Nyssa, Adric] and *Snakedance* [Fifth Doctor, Tegan, Nyssa] by Christopher Bailey 2|entertain £TBA

All release dates are subject to change, and all prices are RRP.

The Whispering Forest

DOCTOR WHO
CLASSIC DOCTORS BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
PETER DAVISON IN
THE WHISPERING FOREST
BY STEPHEN COLE
ALSO STARRING JANET FIELDING MARK STRICKSON SARAH SUTTON
FULL-CAST AUDIO DRAMA
BIG

WRITER STEPHEN COLE HAS taken the reins for the second new adventure for the Doctor, Tegan, Turlough, and Nyssa.

"On a thematic level, it's a story about purity in various forms," Stephen explains. "The characters and races are either in pursuit of it, or obsessed with it and fixated by it. It's interesting to come at that from different angles in the context of what is hopefully an exciting, hectic science-fiction story.

"Half the TARDIS crew discover a camp of humans obsessed with the need to be clean, and the other half discover the entities that are apparently preying on them. Luckily, having a hefty TARDIS crew allows you to go at that full-bloodedly."

Was juggling the large cast an easy process? "When you've got this cast back together, and it's kind of a reunion thing, you really don't want to sideline anyone," Stephen ponders. "I hope I've been very fair about it; tried to give everyone good stuff to do. I wanted them all to have their moment, and let all four of the cast get a crack of the whip.

"Nyssa and Turlough spend a lot of time together. It's the two of them against... who knows what! In the first few minutes, they're being attacked by strange shadowy things, and then menaced by mysterious Takers, so they actually get buffeted around a lot from danger to danger. Meanwhile, the Doctor and Tegan concentrate on the mystery at the heart of things: what are the people actually doing there, and how have they come to evolve this society?"

The atmosphere in the studio during the recording of this story was particularly electric. "It's very lively in there!" giggles Sarah Sutton. "Janet is just so hysterical. Trying to get a word in edgeways with her is quite a feat! It's just amazing how everyone's working – we're making suggestions and changing bits of the script here and there. We all know our own and each other's characters so well. After all this time, we've picked up where we left off, and are all very much in tune with each other."

Does Stephen mind the cast's input? "No, I enjoy that. It's a sign that they are interacting and engaging with it – they're not just saying the words and taking the money! Barnaby Edwards, the director, has being very good at saying 'yes' to some ideas and 'no' to others, but I'm just flattered that the suggestions are coming. Although I've had a lot of stick for 'Surely Sister Sesha would not be so suicidally stupid'. Even I can't say that, and I wrote it!" **DAN BERRY**

BUY IT BECAUSE: It ends on an unmissable, jaw-dropping cliffhanger...

AUDIO DRAMA BIG FINISH

RELEASED 31 August 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Fifth Doctor (Peter Davison, Nyssa (Sarah Sutton), Tegan (Janet Fielding) and Turlough (Mark Strickson)
WRITTEN BY Stephen Cole

WHAT'S IT ABOUT?

In alien woodlands, the Doctor meets a small group of humans holding tight against starnge, menacing creatures who come by night to spirit them away – 'the Takers...'

HOW DO I BUY IT?

Send a cheque, payable to Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF. Alternatively, phone the credit card hotline on 01628 824102 or email *sales@bigfinish.com* or visit *www.bigfinish.com*

Echoes of Grey

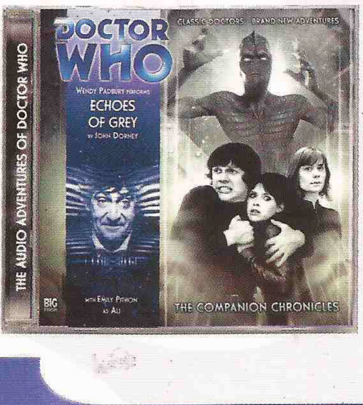
AUDIO DRAMA BIG FINISH

RELEASED 31 August 2010
PRICE £7.99 (download), £8.99 (CD), £9.50 (CD overseas) including p&p
FEATURING The Second Doctor, Zoe Heriot and Jamie McCrimmon
STARRING Wendy Padbury
WRITTEN BY John Dorney

WHAT'S IT ABOUT?

Zoe Heriot has a photographic memory. But when it comes to her time travelling in time and space, all she can remember is that she has forgotten. Years after returning home, Zoe meets Ali, a young woman who claims to have met her before. Suddenly, part of the hidden past is exposed, and the mystery of the Achromatics is about to be unleashed...

HOW DO I BUY IT? See box above.



THE LATEST *COMPANION Chronicle* is written John Dorney, and to his delight, he was asked to feature the Second Doctor.

"Troughton is my favourite Doctor, and Zoe and Jamie are my favourite of his companions," he beams. "I think they're quite underrated – everyone tends to think of Jamie and Victoria, whereas I think Jamie and Zoe are great fun because they patronise each other unbelievably! Jamie patronises Zoe because she's a girl; Zoe patronises Jamie because he's not as smart as her. It gives you a really interesting dynamic: Zoe is a bit naïve and needs to be protected, and Jamie really isn't the sharpest tool in the barrel!"

But writing any story narrated by Zoe is a bit of a challenge. "When she left the series in *The War Games* her memory was wiped," explains John. "The stories take place when she's older, and you've got to find a way of making her remember, whilst at the same time not weakening the ending she had in the series.

Aside from those in-built restrictions, how much freedom did John have in creating the story? "The only brief I had was 'Zoe', and it was left to me to email ideas back and forth. Half the time, David [Richardson, producer] would reply with, 'Yeah, we really like that, but Simon Guerrier's already done it'! I came up with an idea for a twist that I was so pleased with, I deliberately didn't tell David what it was until I'd finished the synopsis, because I thought if I tell him, somebody else will have done it!

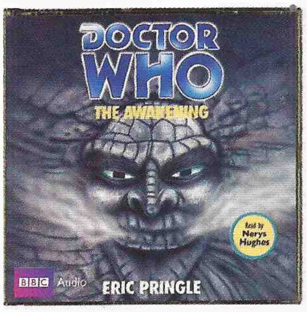
"My way into the story was thinking through what I could do with the memory aspect. My first thought was, what if somebody who she's already met turns up, but she can't remember them because they met when she was with the Doctor? The rest of the story developed from considering the memory aspect, though due to various shifts in the writing process, a lot of that probably isn't visible in the final product. But the individual story is about the Doctor, Zoe, and Jamie arriving at a hospital in the near future, which appears to be subject to some sort of alien takeover."

It's also populated with some of John's fellow actors. "Pretty much everything in it is named after somebody I know," he chuckles. "Various dead patients are named after the cast of a tour I was in, and the diseases are all named after a bunch of friends of mine! One of the characters was named after one of my friends, and I thought the others might be a bit jealous, so I found a way of including them somewhere, and thought I'd just make them diseases!

"Furthermore, the bad guy is named after the most irritating person of the tour I was on, and I just wanted to kill them off! In fact, I was so delighted with the way I killed them off, I was tempted to use it for the title, but it would have sounded ridiculous... but I don't want to give away how they die!" **DAN BERRY**

BUY IT BECAUSE: The inventive use of Zoe's (lack of!) memories is a brilliant route into a great story.

The **Awakening**



THE AWAKENING IS ONE OF only a handful of two-part stories from *Doctor Who*'s original run, being a mere 50 minutes long. "It's a well-written entry in the Target Books range, though," insists commissioning editor Michael Stevens, "which benefits from having the original serial writer, Eric Pringle, at the helm of the novel. Being based on a shorter TV serial than usual has the advantage of room for characters to be fleshed out, and the odd bits of new dialogue to be added here and there. There's also scope, which the writer used admirably, for a real sense of 'place' to be developed. He describes the shimmering heat in the village, and makes note of details there might not otherwise be room for."

Certainly neither the TV story nor the original novelisation ever felt lacking in plot, theme or character. It's a story with many different facets, being at times science-fiction, at times horror, at times quite gently English and pastoral... as sound designer Simon Power agrees: "Because it needed to be adapted from two episodes," he reveals, "it gave the story a unique, almost dreamlike feel – as the writing was quite... elongated! The descriptions of the 'psychic projections', 'medieval soldiers' and the 'stone monkey' that takes up residence in the TARDIS are lengthy and detailed... so that offered a great opportunity to have some fun with the sound design. I was able to create some quite long, morphing sound beds, that develop over time.

I also composed some mediaeval-sounding marching music with drums and trumpets to accompany the many sixteenth-century battle scenes and the May Queen celebrations on the village green. The alien invader itself, the Malus, offered the chance to do some devilishly dark and sinister layered sounds as he comes roaring up from the depths of Hell! There are also lots of horses as the villagers act out the re-enactment, and an awful lot of falling plaster as the Malus slowly destroys the church. There are also quite a few climaxes in this one, too: soldiers slicing some poor guy to bits, a big rough-and-tumble punch up, characters falling into the depths of Hell, and the Malus blowing his top. You really get your money's worth!"

For your money, you're also getting one of the country's most experienced audiobook narrators, one-time star of 1982 adventure *Kinda*, Nerys Hughes. It's worth remarking that one of the stars of *The Awakening* on TV was Polly James, a co-star of Nerys' in the show both actresses are still most associated with in many minds, 1970s sitcom *The Liver Birds*. "Nerys is an immensely experienced reader," Stevens explains, "with dozens of audiobook titles under her belt. She has been a familiar face in the BBC Audiobooks studios for years, and of course she also has a place in the annals of BBC TV programming.

"We've previously made some unexpected, but well-received, choices of reader with the Classic Novels range," Stevens continues, "such as Derek Jacobi for *The Mind Robber* and Stephen Thorne for *The Myth Makers* – so I was keen to do something similar for *The Awakening*. It's very much a female-led book, with much of the action being seen through the eyes of schoolteacher Jane Hampden. For those reasons, this seemed like an ideal *Doctor Who* story for Nerys to read. So the fact that her fellow 'Liver Bird' appeared in the TV serial really is pure coincidence!"

Laudable thinking and objectives, then – though sound designer Power is perhaps even more ambitious. "Overall," he concludes, "*The Awakening* reminded me a lot of one of my favourite films, *The Wicker Man*. A seemingly idyllic paradise with a helluva lot of evil stuff, just under the surface...!"

DAVID DARLINGTON

BUY IT BECAUSE: *The Awakening* is a well-written tale and a refreshing change of pace from most *Doctor Who* stories.

TALKING BOOK BBC AUDIO

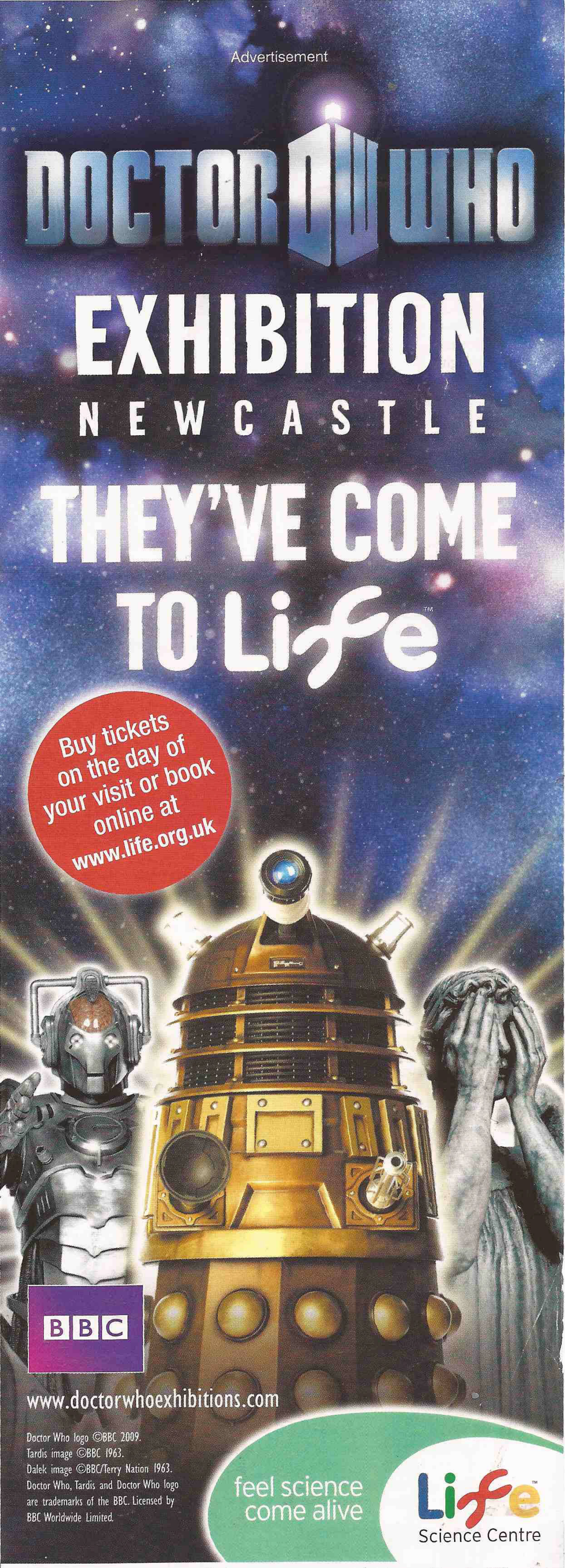
RELEASED 6 May 2010
PRICE £8.95 (download), £12.99 (CD)
FEATURING The Fifth Doctor, Tegan and Turlough
READ BY Nerys Hughes
WRITTEN BY Eric Pringle

WHAT'S IT ABOUT?

The Doctor has promised Tegan a visit to the village of Little Hodcombe to see her grandfather. On arrival, they get caught up in a re-enactment of the English Civil War – but the festivities unexpectedly awaken a malevolent creature known as the Malus...

HOW DO I BUY IT?

Buy it at *www.bbcshop.com* or in high street stores.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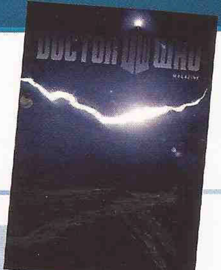
E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com



Letter of the Month...

It's me. Or rather, you. I seem to have fallen through a crack in time and am now falling back through my own time stream. Since I'm here, I thought I'd leave you a note. Cos right now, a week or so before *The Big Bang* is broadcast, you're worrying. STOP. Seriously. Don't worry about the finale. Don't worry that there'll be too many monsters, or that none of it will make sense. It's gonna be *excellent*.

These cracks must have somehow affected your mind, because for some reason you've forgotten about the existence of some very important people. Matt Smith: the mad, bonkers, amazing actor who's created one of the (if not the single) best Doctors we've ever had. Karen Gillan: the brilliant woman who's brought the best companion ever to life. Steven Moffat: the man we've got to thank for this epic finale and the genius whose writing consistently leaves you in awe. These people have triumphed in every episode so far, and *The Big Bang* will be their masterpiece. So stop worrying. Everything will sort itself out. Take it from me.

CHARLIE METHVEN FACEBOOK

Charlie's time-travelling wins him a copy of *The Ring of Steel*, a brand new audio reading starring the Eleventh Doctor, out now from BBC Audio price £8.99.

The Doctor – alive and well and in search of a new fez!

It's over! As the Doctor, Amy and Rory take a break before their next adventure, let's find out what you thought about the last episodes of the series – beginning with *Vincent and the Doctor*...

A Priceless Work of Art?

I absolutely loved *Vincent and the Doctor*. The story of Van Gogh's mental illness was handled very well indeed and was truly believable to the viewers. Tony Curran was the best guest actor this series – he has a massive likeness to Vincent himself.

Bill Nighy had a fantastic part in the story as Dr Black, and I would love to see him as a future Doctor one day. And author Richard Curtis is a legend! He should stay on and write more episodes in the future. *Vincent and the Doctor* is a work of art and one of my favourite episodes so far!

ELLIS HAMPTON (13) EMAIL

I'd been eagerly anticipating the 'Vincent' episode all season – Van Gogh was such a tortured and utterly brilliant man – and I was certainly not disappointed by the Moffat/Curtis vision of this genius. In a completely compelling episode I was moved to shouts of joy as Vincent's paintings were brought to life by the design team. The crowning glory – that absolute 'sob' moment – was Vincent listening to Dr Black summing up his life. Absolutely stunning. No other programme on TV could attempt such a piece of magic. May this episode win awards by the score! One of the all time great *Doctor Who* moments! Encore!

WILLIAM M DAVIS MILTON KEYNES

Doctor Who may be a show about a 907-year-old alien that travels through time and space in a police box, but at its heart it's about people – our strengths, our weaknesses, our successes, our failures, our passions, our hopes and our fears.

For me, *Vincent and the Doctor* was the most honest, frank and realistic portrayal of a human being (real, or made up) that I have ever seen. It has given me a genuine passion to find out more about Van Gogh and his beautiful works of art. And I, for one, would like to thank everyone involved in making such a wonderful episode.

VICKI CLIFFE PETERBOROUGH

Your Very Good Health

I work as a nursing assistant on a psychiatric intensive care unit and I have problems with anxiety, so I know how much stigma is out there regarding mental illness. I have to say, my hat comes straight off to Richard Curtis and the cast for addressing the issue of Vincent's battle with depression in a sensitive and positive manner.

I can only hope that the episode has helped to raise awareness of depression and mental illness as a whole for the families watching, so parents can lay down the facts to children about what Vincent was going through, and for viewers who feel they may be experiencing mental health problems to be encouraged to find help. A beautiful episode and once again a huge well done to all the cast and writers.

JAMES HAGUE EMAIL

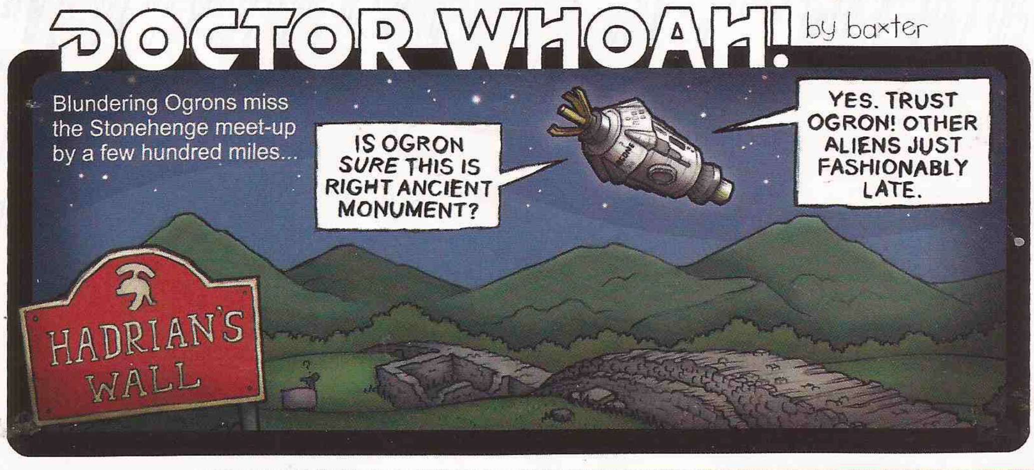
The programme which has meant the most to me throughout my life has addressed some of the most important issues in that life, both personally and professionally – Mental Health, Disability and being regarded as 'different'.

Most important to me, personally, were the Doctor's words to Amy in the final scene: "Every life is a pile of good things and bad things. The good things don't always soften the bad things, but, *vice versa*, the bad things don't necessarily spoil the good things or make them unimportant." This fictional character, in those two lines, succeeded more in making me see the importance of having a balanced perspective on life more clearly than has ever been achieved before in the 15 plus years I have been battling depression.

It may not have been the 'best' episode of *Doctor Who* ever, in a traditional sense, but if it helps just one person to more comfortably accept themselves and their life, or help others to regard them in a more positive way, it will have been the most important.

KEITH CAMPBELL SHEFFIELD

I just watched *Vincent and the Doctor* and was blown away – through the main three characters I saw a starry night transform into Vincent's painting. This was the most potent realisation of both the great artist's


DOCTOR WHOAH!
by baxter
Blundering Ogrons miss the Stonehenge meet-up by a few hundred miles...
IS OGRON SURE THIS IS RIGHT ANCIENT MONUMENT?
YES. TRUST OGRON! OTHER ALIENS JUST FASHIONABLY LATE.
HADRIAN'S WALL

AND YOU TEXTED US TO SAY...

DAN: 'Interesting to read that Malcolm Hulke named the Silurian scientist K'to. 'Kto' is Who in Polish – so the Silurian scientist is literally Doctor Who!' **RICHARD:** 'I was diagnosed with bipolar disorder at 21. My parents didn't understand. My mum, who's been an avowed Whovian since the show came back rang me after *Vincent and the Doctor* to discuss my problems. It made us closer. Thank you, Mr Curtis.' **CHARLIE HODGE:** 'Not only does Steven Moffat have the best job in the world, he spends his free time having red wine and sushi in LA with Karen Gillan. Jammy git!' **MARTIN DALE:** 'DWM 423: Cracking cover! (Sorry)' Send us your messages by texting DRWHO followed by your name and your message to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page. *Service Provider: Eckoh (UK), 0870 8804869.

gift and what *Doctor Who* has always been for generations of viewers, the journey to another dimension. This was not only fantasic *Doctor Who* but an award-worthy piece of TV Drama; in fact, a masterpiece.

PHIL JOHNSON LIVERPOOL

From a masterpiece to a comic strip – well, an episode based on a **DWM** *comic strip – Gareth Roberts'* The Lodger*...*

Men Behaving Badly?

Rooney, Gerard, move aside and make way for the Doctor! No doubt this will be the Marmite episode of the series – you either love it or you hate it. But with funny one-liners, a match to rival that of the World Cup, and the Doctor reaching into new territories of awkwardness with the aid of a stripy towel, this gets a definite thumbs up from me!

ABBY DOREY FACEBOOK

Human Nature aside, we've never seen the Doctor so fully immersed in day-to-day life. In 47 years, this is, what, the third time we've seen him have a bath or shower? And I'm sure a lot of people will thank Roberts for that. In fact, it seems absurd to imagine (say) the Third Doctor popping round the Brigadier's pad for cribbage and a Heineken (or whatever).

If an episode like this – and its earlier fellow standout, *Amy's Choice* – demonstrates anything (and really, we should know this already), it's that small-scale stories with a solid, simple concept, small but well-chosen casts, are, frankly, the way to go.

NEIL CLARKE FACEBOOK

The Lodger: in one word, hilarious!

KATE GRIFFITHS EMAIL

I work at Ryman. I watched *The Lodger*. My kids now think I am cool, because I work in a shop mentioned by the Doctor. Thank you, Gareth Roberts!

STEPHEN KEMBER EMAIL

Am I the only one who would have found it a great play on words if Matt had said as his opening line: "Great, because I'm your new tenant!"

ANGE RADY FACEBOOK

Boom-tish! Which brings us to the finale – The Pandorica Opens *and* The Big Bang*...*

Boxing clever?

The Pandorica Opens and *The Big Bang* were sheer poetry from Steven Moffat. Complex yet simple, hilarious yet disturbing, and a genuine pay-off to fans who've watched all the way through. I even went back and rewatched *Flesh and Stone* to check whether the Doctor had his jacket on when he told Amy she had to remember!

The genius writer behind this all has conclusively proved that if you want to be entranced by the complexities of time and space then the Steven you need to talk to is not Hawkings, but Moffat. Superb.

PAUL SHEARMAN BASINGSTOKE

Bang On?

The Big Bang was an amazing story – extremely well written, with brilliant emotion and comedy moments too. But the highlight for me was the Doctor's fez! The way Mr Smith delivers the line "It's a fez. I wear a fez now. Fezes are cool!" is just brilliant! The Doctor seemed so happy with his new hat! Let's hope he does buy a new one.

MELINA FIOL EMAIL

The scene with the destruction of the fez was hilarious! I was thinking Rory was just one of Amy's memories and wouldn't be sticking around; but no, it was lovely to see them finally have their wedding. Can you imagine waiting 2000 years to guard a box with your loved one inside? The centurion was pretty patient! It was wonderful to see that despite everything that had been thrown at them, they still ended up being happily married.

ROBERT (13) EMAIL

I've just sat and watched the last three episodes back to back – brilliant stuff. I love the way things that seem impossible end up making complete sense. So what if some things weren't tied up at all (the Silence)? It gives everyone a chance to beat out their theories over the coming nine months. Isn't that great? I have laughed, cried, smiled and whooped with joy over the last 13 weeks. I knew it would be good, but I didn't know just *how* good.

SABRINA COX FACEBOOK

"Here's to *The Big Bang*! Cheers!"

Bang out of Order?

I am sorry to have to say this, but I hated the final episode. It felt like I was cheated out of the first 12 episodes of the series, and got nothing in return. *The Big Bang* managed to take 55 minutes to undo everything good that had happened in the previous episodes.

I like Steven's single episodes because they stay with the same tone and direction, but whenever he does a two-parter, he throws too far in a different direction, it's too confusing. Breaking a two-parter into two very different stories isn't the way to go – maybe he could find a much simpler way to convey his very strong ideas to the viewer?

KIERAN DUNNACHIE EMAIL

The finale was 45 minutes of waiting for all the monsters to show, only for them to clear off again by the start of the next episode replaced by endless technobabble and a convoluted plot that thinks it's much cleverer than it actually is. The escapism and horror has completely disappeared from the series and what we're left with is a show that somehow manages to be both lightweight and overcomplicated.

STEVE BLACK DERBY

I thoroughly enjoyed *The Big Bang*. I'm very much looking forward to next week's episode, where they explain what it all meant.

CHRIS WINWOOD EMAIL

And finally, have you played the first in the series Doctor Who – The Adventure Games *yet? Cameron has...*

Game for Adventure

The first instalment of *Doctor Who – The Adventure Games*, *City of the Daleks*, is amazing. As you work, or play, your way through the game, it is impossible not to notice how much effort has gone into it, and you wonder why they are giving such gold away for free.

It is scarier than any episode, because you are part of the action. I couldn't stop playing, even when nature called, because of the thrills, the stunning landscapes and scenery, and the new Daleks (who, evidently, are not very good gardeners)! A big thank you for the production team, from me, and from every other fan.

CAMERON LANE EMAIL

ON THIS MONTH... 5 YEARS AGO

Peter Ware rolls back the years with **DWM** 359, from July 2005...

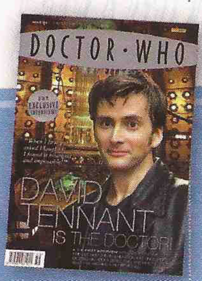
Bye, bye Chris!

It was July 2005, and the first new series of *Doctor Who* in 16 years had just finished its phenomenally successful run on BBC One with *The Parting of the Ways*. **DWM**'s letters page, *DWMail*, was full of praise for both the episode and the revived show in general, with these comments from Jason Clarke of Chester being typical: '... I can think of only one word to describe the whole series, Christopher Eccleston and Billie Piper. *Fantastic!* David Tennant, all the best – you've got tough act to follow!'

PERFECT TEN

Hello David!

David, who graced **DWM**'s cover for the first time, was interviewed by editor Clayton Hickman. Clay asked David if he had anything to say to **DWM** readers before he began shooting his first series as the Doctor? "I just hope people like it," replied David, modestly. "I hope they stick with it and give it a chance. I know everyone loved Chris, and so did I, but hopefully I won't disappoint people!" He didn't.

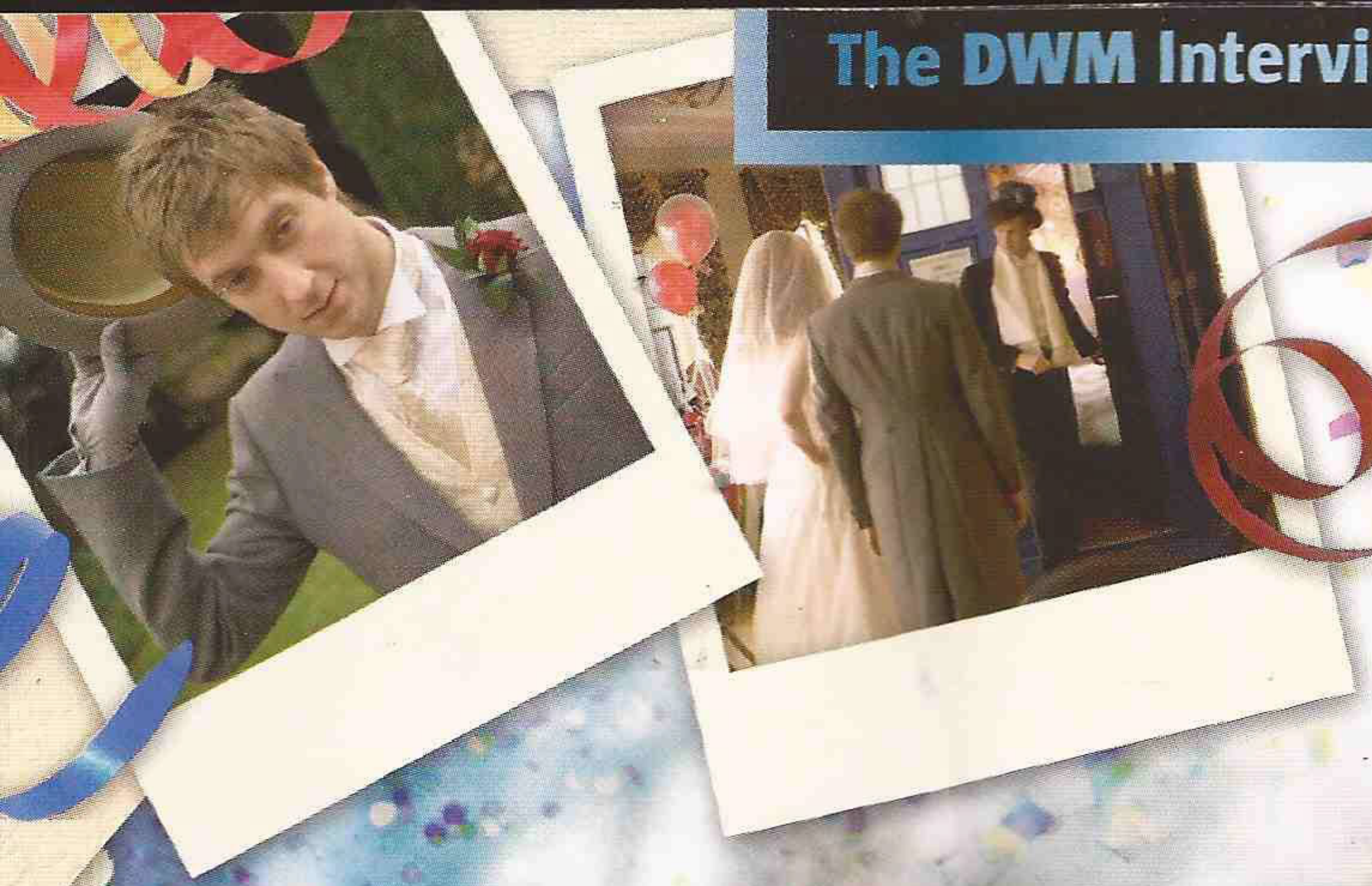


Hotrod Cow?

Russell T Davies, writing in his regular *Production Notes* column, gave readers a clue to something that would play a major part in the Tenth Doctor's first series: 'There's another little something in the 2006 series. Not such a mystery, but a word for which the production team has plans. And we've been planning ahead – it's already been said on screen. And it's an anagram. And that's my cliffhanger!' The word, as we'd discover some months later, was 'Torchwood' – and the *Doctor Who* universe would never be the same again...

Old hands!

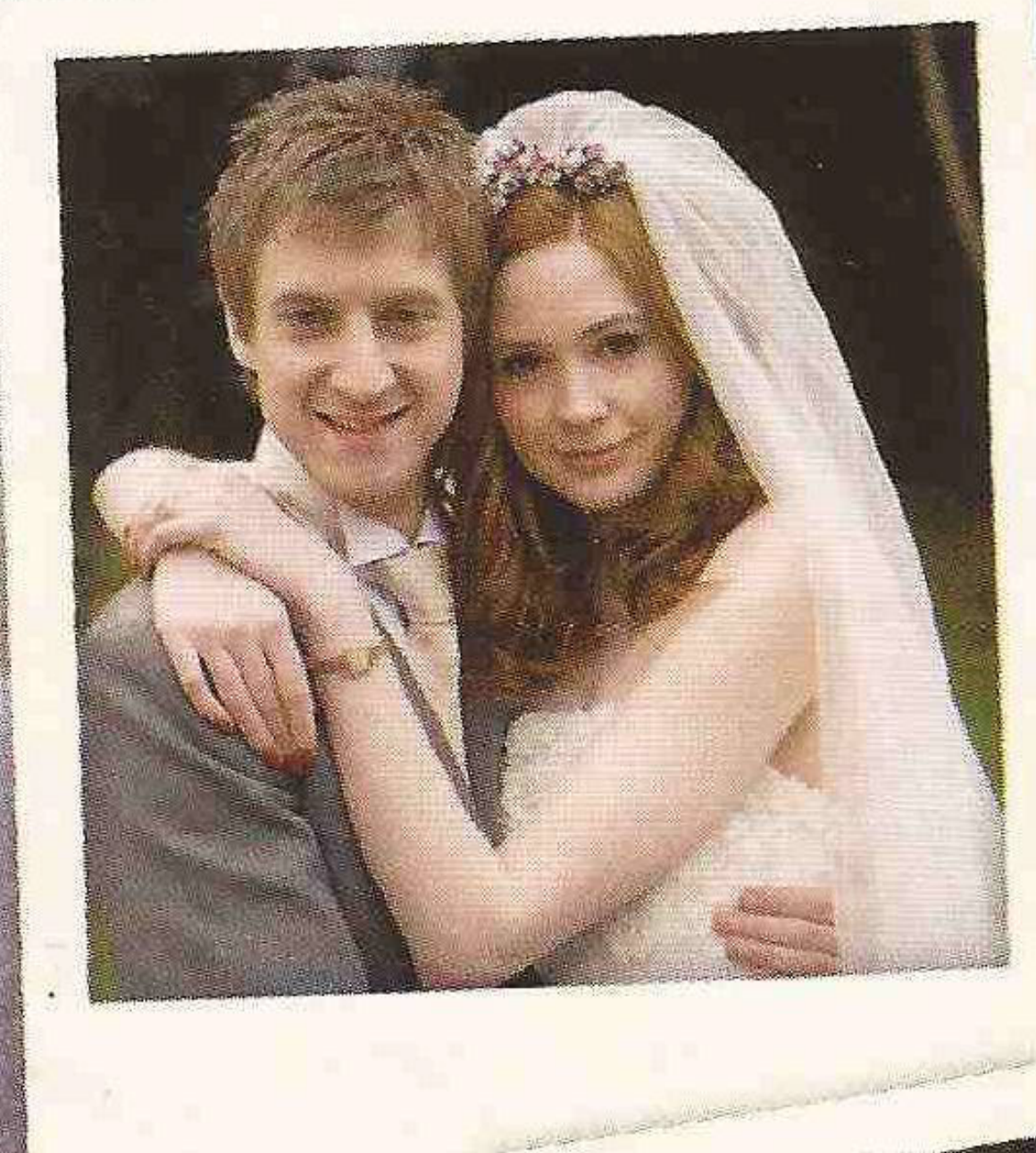
Gallifrey Guardian reported on rumours of more returns: 'The BBC has confirmed to us that talks are currently underway with actress Elisabeth Sladen to revive the iconic character of Sarah Jane Smith, remembered by a whole generation of *Doctor Who* fans as the assistant to both Jon Pertwee and Tom Baker. We cannot comment any further at this point with regards to K9.' Like Torchwood, both Sarah Jane and K9 would not only appear in *Doctor Who*, but get series of their own, too! DWM



Happy Ever Arthur!

He's died twice, been turned into plastic and lived for two thousand years – all for the love of Amy. Rory isn't just the boy next door, as Arthur Darvill explains…

INTERVIEW BY **JASON ARNOPP**



"I can't wait for these two weeks to be over!" Arthur Darvill says with comical frustration. "But I suppose you just get used to keeping secrets."

It's 16 June, 2010. The man who plays Rory Williams in *Doctor Who* nurses his latest coffee on a sofa in a London interview room, sporting a black suit and pencil tie. This evening, Arthur will see *The Pandorica Opens* for the first time, when it receives a screening at BAFTA. He'll also take part in a ticklesome audience Q&A session, alongside Steven Moffat, Matt Smith and Karen Gillan.

Right now, safe in the knowledge that this issue of **DWM** will emerge weeks after *The Big Bang*, we can discuss all the spoilers we damn well please. Daleks! Lone Centurions! Teardrops! What a luxury. After months of maintaining confidentiality, Arthur's loving it.

"When it comes to secrecy," he says, "my method has just been not to tell anyone anything! It's actually quite refreshing, to do that. Cardiff's such a brilliant bubble to work in, but when I come back to London and see my friends I don't really wanna talk about *Doctor Who*. Having signed a confidentiality agreement and not being able to talk about it is quite *nice*, in a way."

He laughs. "My girlfriend gets really annoyed, saying, 'Oh, you take it so seriously!' But I have to! I've told her a few things, but I want her to be surprised as well, when she sees it. It's not even so much a matter of not being able to talk about it: these are just such exciting stories. It's more fun if people don't know what happens."

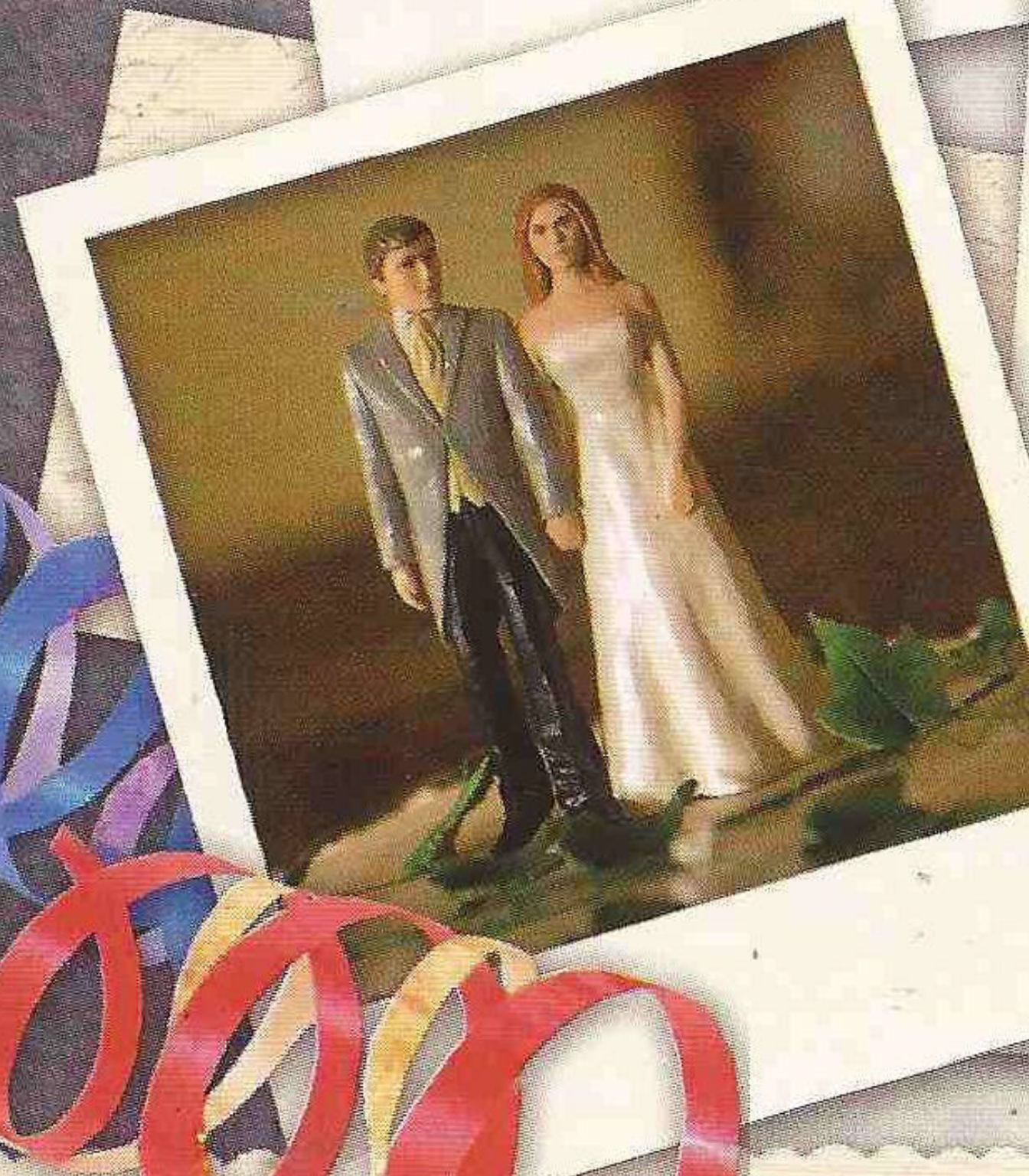
In a world which contains more information than ever before, and distributes it faster than ever before, keeping secrets becomes that much harder. For instance, on Arthur's Internet Movie Database page, as we speak, it credits him for both *The Pandorica Opens* and *The Big Bang*. Gah! What a giveaway. "It's a nightmare," Arthur sighs. "How did that get on there? A few people have asked me about it and I've just said, 'Well, there are a lot of people listed on IMDB who aren't actually in stuff!'"

A few weeks back, BBC Three's wonderful behind-the-scenes show *Doctor Who Confidential* posed Arthur another challenge. Earlier in the evening, on BBC One, Rory had seemingly died at the end of *Cold Blood*… and Arthur was then interviewed on *Confidential*, eulogising about the character as if it really was the end!

"I haven't seen that! Actually, I haven't seen any of the *Confidentials*, because I can't stand to watch myself as myself. I can't deal with it. But I gathered they were quite good in maintaining the illusion."

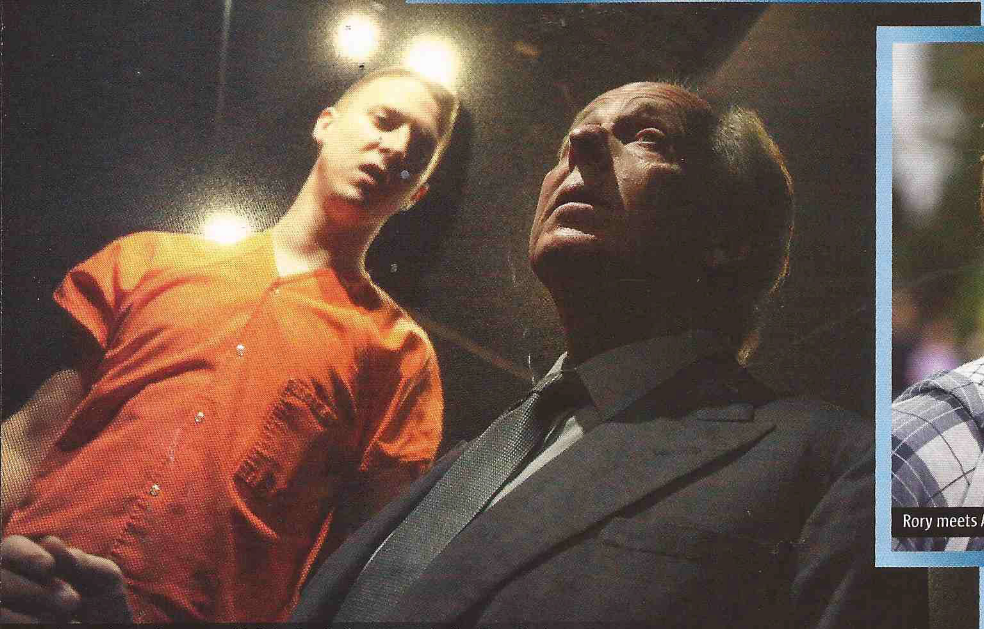
It was basically you, as Arthur Darvill, acting.

"Oh, that's cool. Doing a bad impression of myself!"

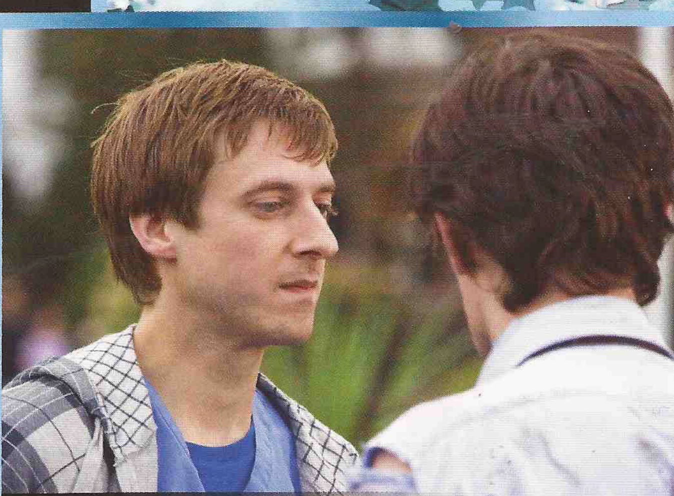


Arthur, and Rory, have helped give this series of *Doctor Who* its own unique character – both generally and literally. Amy's hapless fiancée is an instantly likeable character, who might seem downtrodden, but only because he has to fully grasp life's nettle.

In person, Arthur comes across as easy-going, amiable and switched-on. Cooler than Rory, but no less a thinker. He has the underlying confidence which all actors need, but never knowingly misses an opportunity to be self-effacing. ➤



Arthur on the London stage with Peter Eyre in the 2007 production *Terre Haute*. © Rex



Rory meets Amy's imaginary friend in *The Eleventh Hour*.

> "On top of everything that was there on the page, I made a few decisions about what I thought could work for Rory."

He seems pretty candid – and never more so, than when recalling his first memory after being born in 1982. "Me and my best friend from home, Toby Wilson, used to go camping with our families every Summer. We used to sit on our potties, next to each other by the side of the road, just having a chat. Whether that's my earliest memory I'm not sure – I may have just seen a photograph of it."

Given that he seems pretty well-adjusted, it comes as no surprise when he describes his upbringing as "fairly cool." As he notes, his parents "didn't go for the normal route in adult life." His father Nigel is a Hammond organ player (having been in Fine Young Cannibals among other bands); his mother Ellie a puppeteer and actress (with roles including the Why Bird on 1990s kids' TV show *Playdays*). As a kid, Arthur would spend a portion of his time out on tour with one or both of them.

"At the time that just felt normal. There were lots of musicians and people around. My parents were amazing. I never thought my acting and music stuff came from them, but it obviously did."

"We went through a few different extremes," he adds. "We didn't have much money when I was young, and then later I went to boarding school. My parents were creative people rather than business people, so they just kinda went where the work was."

Boarding school struck Arthur as "really bizarre. I suppose I didn't really fit in there – not because I didn't like people, but because I wasn't very good at things like rugby. You know, those sporty things that people do at boys' schools! Everyone's parents seemed to be in the army and stuff. But I made some good friends, and being away from your family makes you grow up. It wasn't the poshest place in the world, though, and I did go home each weekend – it wasn't like I was sent away! The music and drama stuff there was amazing, too. My drama teacher was brilliant."

Drama and music occupy similar space in Arthur's heart. A multi-instrumentalist, he plays piano, guitar, bass and percussion, although disappointingly not at the same time. He has written musicals like the Edinburgh production *Been So Long*, played in a band called Edmund ("That's kinda finished") and recently has been playing with Fyfe Dangerfield of The Guillemots.

Drama-wise, Arthur spent some of his teens in Birmingham youth theatre Stage2, where he formed many friendships. In 2000, he took a career left-turn upon landing a job as a link-presenter for Children's ITV.

"To my shame!" he says with a chuckle. "I was only 17. I definitely wanted to be an actor, but got offered a job presenting. I debated it for a while, then being a bit naïve, said, 'Yeah, why not?' As soon as I got there, I realised that (a) I wasn't very good at it; and (b) it wasn't what I wanted to be doing. So while I was doing that, I set up a theatre company in Birmingham. And when I left CITV in 2001, I started doing local plays."

Forming your own theatre company suggests you were much more pro-active than the average actor.

"Yeah," he says, with typical modesty, "but that was with my mate Richard Morgan, who's a brilliant actor."

Still – most young actors think 'I'd like to do theatre', rather than 'I'm going to start my own theatre company'!

How Arthur met Matt...

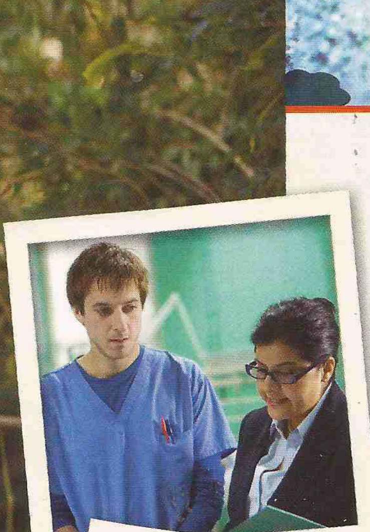
In 2007, Arthur bagged a role in the West End play *Swimming With Sharks*. It was highly significant for him – and not only because it starred Christian Slater and Helen Baxendale. *Swimming With Sharks* was also the place where Arthur met Matt Smith.

"That play was terrifying!" Arthur says. "Matt was playing the lead, which was terrifying for him. Me and Matt had loads of mutual friends and had always known of each other. So we finally met on the first day of rehearsals and stood in the corner as all the producers turned up for the readthrough. Christian Slater's people were there too, so it was quite a scary first day, because we just had to read it in front of everyone. That turned out to be a long run as well, so it was good to have someone like Matt who you got along well with."

Asked why he and Matt click, Arthur shrugs. "We're the same age, we both like music. Matt's a much bigger football fan than I am. I slightly falter at the football chat! But we're both into the same things and know a lot of the same people. He's fairly laidback and I like to think that I am. We're just quite good mates."

Did knowing Matt prevent Arthur from feeling like an outsider on *Doctor Who*, as might otherwise have been the case? "I suppose. In a way, though, you do feel like an outsider when you first come in, because you don't know the crew and everybody. But that's just how it works, and if anything, that helped with the character."

Rory and Amy look on in wonder as the TARDIS departs.



"But there was nothing else to do!" he protests. "There was nothing else going on in Birmingham – or, at least, we didn't know about it. I suppose it was quite arrogant, but we just thought, 'Okay, we're gonna put on our own stuff and do our own thing!'"

Come 2003, Arthur and three friends moved down to London together, having been accepted by different drama schools. Arthur studied for three years at the Royal Academy of Dramatic Art. He then spent much of 2007 performing in plays, including the East London one-man show *Stacy*, written by *Skins* and *Shameless* scripter Jack Thorne.

Arthur began to make headway in TV – most notably in BBC One's historical series *Little Dorrit*. Last Summer, knowing along with the rest of the world that Matt had landed *Doctor Who*'s title role, he auditioned for the role of Rory Williams.

"The series had already started filming. I mean, they'd shot Episodes 2 to 5 before even shooting that first episode with Rory. So they'd already been working for 10 weeks or whatever, while I was in Edinburgh for *Been So Long*. I was asked to audition and they came up to Edinburgh. Obviously, very hush-hush. They were also, at that time, auditioning for the role of young Amelia Pond." He laughs mischievously. "I think they were basically just auditioning everyone in Karen's family!"

In his first try-out, Arthur performed *The Eleventh Hour*'s village green scene, plus the moment in *The Vampires of Venice* "when Rory goes mental at the Doctor." He recalls the presence of exec producer Piers Wenger and director Adam Smith.

"There were a few other people," he says, "but I was petrified, so didn't pay enough attention! I knew Adam before, because he did *Little Dorrit*. So that made it nicer. But I left the audition thinking I'd ballsed it up!"

So many actors seem to think that...

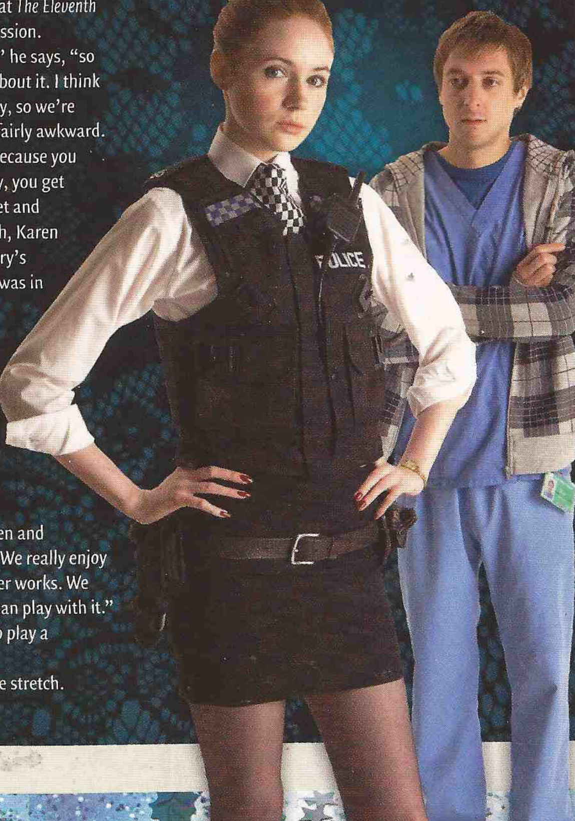
"I know! It's funny – the ones you think went really well, actually didn't. I suppose it means you care about it more if you're worried, but I always leave an audition thinking, 'Ohhh, I should've done that'."

Arthur then got a second audition, with Matt, "which was great, because we already knew each other [*see box-out panel, oppostie – Ed*]. Then I had to wait an age to find out. And *then* I started 10 days after finding out I'd got the job!"

At auditions, do you get a script beforehand, or is one thrust into your hand on the day? "Sometimes they're thrust upon you, but for *Doctor Who* I got bits of script in advance. That was nice, because I was allowed a chance to prepare. They trusted people to not give anything away, I guess. Although the only real information in the script was that Rory was Amy's boyfriend, or apparent boyfriend."

Was Arthur given guidelines on Rory's character? "Not really. On top of everything that was there on the page, I made a few decisions about what I thought could work for Rory. Being really awkward and bumbling, really! Adam was great and helped me with that."

How Arthur met Karen...



Arthur first met Karen Gillan at *The Eleventh Hour*'s script readthrough session.

"I was terrified as usual," he says, "so don't remember too much about it. I think we just said 'Hi', and something like, 'Okay, so we're boyfriend and girlfriend!' It was probably fairly awkward. But it's a strange thing, especially on TV, because you don't tend to get rehearsals. If you're lucky, you get a readthrough. Often, you turn up to the set and you're straight in! On that first day, though, Karen and I chatted a bit about what Amy and Rory's relationship was like. Obviously, a lot of it was in the script anyway."

How did that conversation go?

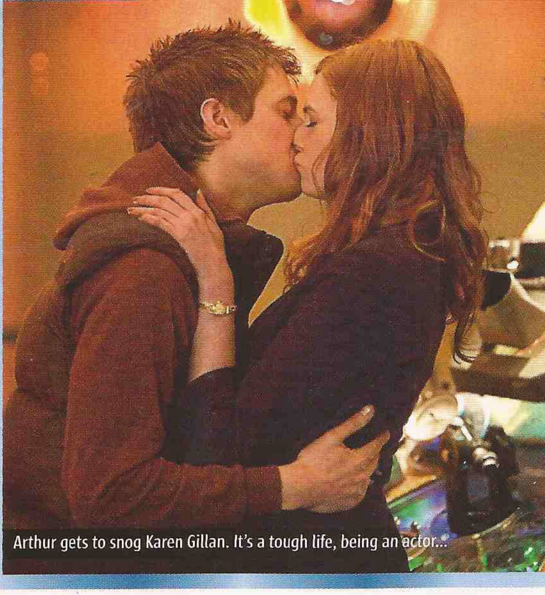
"Obviously, they've known each other since they were kids. There's obviously an attraction between them. The question is: how much of that is due to Rory giving Amy everything she wants, and how much they actually properly like each other?

"I really trust the relationship that Karen and I have built for our characters," he adds. "We really enjoy working together, and know how each other works. We know our characters so well, too, that we can play with it."

How much of an acting stretch was it to play a character who fancies Karen Gillan?

"Massive," he deadpans. "A huge, huge stretch. That was the hardest part of the job."

The stag night from hell! Rory and his bride-to-be find Venice is in peril.



Arthur gets to snog Karen Gillan. It's a tough life, being an actor...

Does awkward bumbling come quite naturally in the audition process?

He laughs. "I suppose it does, really! 'How am I gonna feel in the audition? I'll just do it like that!' It wasn't quite *that* – I guess I just thought it might be quite interesting. Also, it was a scene in which he meets the Doctor and everything's quite freaky. What I like about Rory, is that he reacts how a lot of people would, if these things really happened! He's not cool about it all – he's really quite terrified. About everything! But there's something inside him which makes him carry on and just go for it."

Especially considering your theatrical background, your portrayal of Rory is admirably subtle. It's all about the nuances, when it could have been OTT.

"Thank you!" he says, reactivating Modesty Mode. "Well, Adam was great on the first block, because I would do it too big. And a lot of it is in the editing. But I was constantly saying, 'If I'm doing it too much, then please tell me to stop being an idiot'. And he did. You kind of get used to it."

When you say "it", what do you mean? The awkwardness and bumbling?

"No, just overacting in general and being really hammy and theatrical about it all. Big wide eyes and stuff. It's hard not to play like 'a character', and just make it natural. I'm still learning so much. I hadn't done much TV before *Who*, besides things like *Little Dorrit*, which was in itself pretty theatrical. It called for that kind of delivery."

Do you worry about making Rory likeable?

"I suppose you do, but you just get on with it. You can't go into it hoping that Rory gets received in a certain way. You have to trust the script, the directors and your fellow actors."

Arthur's full of praise for the atmosphere of creative freedom and security fostered by *Doctor Who*'s team.

"Me, Matt and Karen always felt very supported by everyone. It never felt as if we were out on our own. We worked out how to work together and the directors were brilliant. Everyone was aiming towards the same goal."

"I'd phone in, from time to time, and speak to a producer," he admits, "because they see the rushes every day. I'd ask, 'Is everything going okay? Am I doing the right thing?' and it always came back as 'Yes', which was nice. I love theatre, but theatre directors always have a very clear vision of what they want. Obviously, *Doctor Who* directors very much know what they want too, but the main thing was, we all felt very trusted to do what we felt was right for the material."

It's interesting to theorise about the chunks of Amy and Rory's lives which we haven't seen on screen. From Rory's point of view, for instance, he's spent 14 years since childhood in the shadow of Amy's mythical 'Raggedy Doctor'.

"Yeah. Rory's always been the person she comes to. So when the Doctor appears again, he doesn't quite know where he fits into her life."

What happened in the two years before the Doctor comes back at the end of *The Eleventh Hour*? How did Rory ever get around to proposing to Amy?

"I think he started taking her on dates. Like, proper dates. Working hard, saving his money and growing up a bit. They've known each other for such a long time, that he treated it like Year Zero. It was very much him pursuing – and Amy going along with it, because she knew. I mean, I can't really talk for Karen, because we've both got our own ideas about it. But Rory does want a simple life, as is proven in *Amy's Choice*. He wants a house, babies, a car, a bit of adventure... but he also wants to get home for a cup of tea. When he was dating Amy, I think he'd try to do things which were as exciting as possible. Going on daytrips and things that were a bit spontaneous. Taking the day off work to surprise her – stuff like that. I don't think his proposal would've been anything grand – he probably asked her over a picnic or something."

Rory makes a good, thoughtful boyfriend, don't you think?

"Yeah, completely. Very attentive with what she wants – and completely all right with her, when she goes off and ignores him for a while. I think at first, he'd wait, hoping she was gonna come back. Then, as time went on, he'd *know* she was gonna come back."

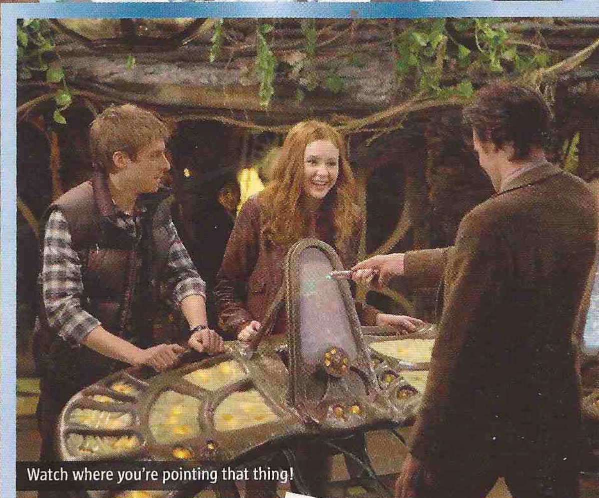
Are you as nice as Rory?

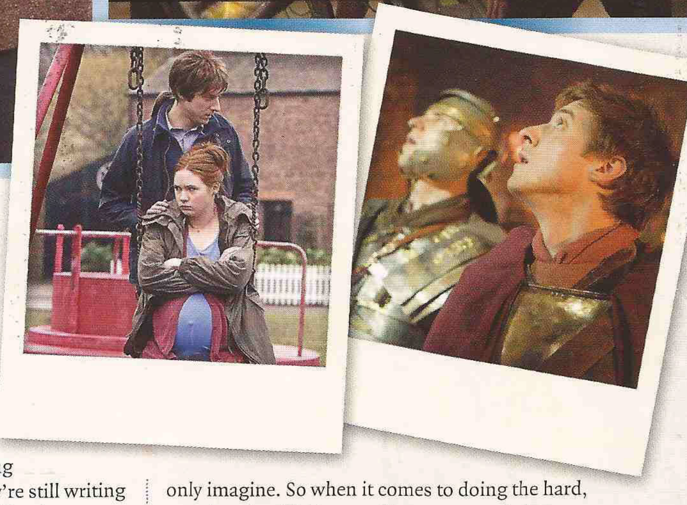
"I have no idea!" he says with a laugh. "I'd like to think so, but I haven't sat down and analysed myself. Then again, no-one's as nice as Rory. I could never claim that!"

How does Rory feel when he gets whisked away in the TARDIS?

"He doesn't quite know where he fits into the Doctor and Amy's dynamic. It's good that he gets forced into situations, because if it was just the three of them travelling around and having a lovely time, I think Rory would've left. But because he gets put in these situations where he has to do stuff, he gets to prove himself and

Rory's about to become a Daddy – or is he? – in *Amy's Choice*.


Watch where you're pointing that thing!



show what he can do. Rory and Amy's relationship blossoms, and he realises that her and the Doctor's relationship isn't about *that* at all. It's about having a sense of adventure. Rory has that sense of adventure too – he just has to get over the hurdle of his fear. He gets really scared and then has to do it anyway. I think half of that is for himself, and the other half is for Amy. If he just sits crying in a corner, she's not gonna like him anymore!"

Does Rory take too much nonsense from Amy, and even the Doctor?

"Yeah. He's in a difficult position, though, because he's not very good with confrontation! At least he gets angry with her. He's not sulky about it – he does go, 'This is ridiculous! This isn't how it's meant to be'. The main thing is, Rory isn't pathetic. He's not like a little dog chasing after her. I think he is growing up, and has grown up through the series. He can stand on his own two feet."

"Between Episodes 1 and 6," he reckons, "Rory goes 'Right, I need to really man up, be strong and get myself together. Because I really love this person and I want to keep her'. So I think by the time he gets to *The Vampires of Venice*, he's pretty cool and confident in himself. Then the Doctor turns up at the stag party and gives him a whole new set of rules and hurdles to consider! He almost regresses. I don't think he deals very well with not being in control again. By *Cold Blood*, Rory very much feels back where he's meant to be, with Amy."

And just as that happens...

"... he dies, yeah! So that's good..."

Over the course of this series, Rory is comparable to Kenny from *South Park*. Or, indeed, Suzie from *Torchwood*. When Arthur took the role, did he know all the ins and outs of Rory's deaths and resurrections?

"No. I didn't know how many episodes I'd be doing. I mean, I knew what time I'd been booked up for, and I knew that I was gonna die... but then there were rumours that I was coming back."

Excellent! So you were speculating, much like the fans, but from a position inside the production?

"Yeah! But I was never panicked about it. I tend to take everything in my stride. I'd got the job and just being in it was enough – anything more was a bonus. The thing is, they're still writing the scripts during filming. They could've just changed their minds and kept Rory dead."

So did you learn about Rory's future, step by step? Was it a case of: "Oh no, I'm dead! Hooray, I'm alive again! Oh, and now I'm dead again..."?

"Ha! Almost, yeah. Let me try to remember the order it all happened in. We filmed *The Hungry Earth* and *Cold Blood* before we filmed *Amy's Choice*. So in my timeline, of Arthur, in life, I'd died in *Cold Blood*. And then I died in *Amy's Choice*. So me and Karen were like, 'Oh no! We've got to do dying again!' Karen had to do 'me dying' acting again and I had to do dying again! How could I die differently? Could I run out of 'death faces'?"

How did you go about differentiating between these two tear-jerking demises?

"I suppose the responsibility in *Amy's Choice* lies with Karen – I just kind of die and disappear! And it's good, because it comes at a point in the story where she realises that she actually wants to keep me. So the script dictates how you approach it. They're so well-written that, once you know your character well enough, you can just get on and do it."

Karen told **DWM** how she deliberately got herself into a bad mood, in order to react to Rory's death at the end of *Cold Blood*.

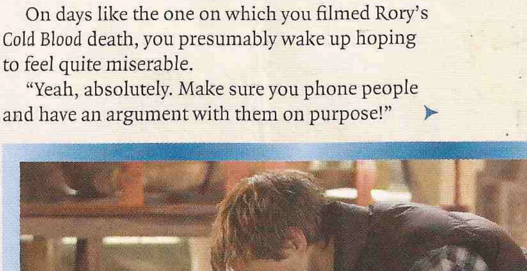
"A lot of the show is running, jumping, being scared and looking at aliens which you're forced to only imagine. So when it comes to doing the hard, emotional stuff, it's actually a strange mindset to get yourself into. But it's brilliant, and that's what I love about the show – all the stories are so varied. The sheer range of what your character goes through is so extreme. You get to flex your acting muscles a bit."

Are you as 'method' as Karen when it comes to that hard emotion?

"I don't know. Everyone has their own thing. You just have to get into a place where you're gonna do it *right*. I can't really talk about my process, because it depends on the scene. It's also about how you feel when you wake up in the morning. Perhaps it's like being a sportsman: you know which bits you need to stretch to do the job for the day."

On days like the one on which you filmed Rory's *Cold Blood* death, you presumably wake up hoping to feel quite miserable.

"Yeah, absolutely. Make sure you phone people and have an argument with them on purpose!" ➤


Rory puts his nursing skills to good use in *Cold Blood*.

"Rory isn't pathetic. He's not like a little dog chasing after Amy. He's grown up, and can stand on his own two feet..."

The Doctor puts his trust in the plastic in *The Big Bang*.

Roman Rory can't quite remember being enlisted.

> "Doctor Who is at its best when it's really challenging, dark and scary. I don't think it's just a programme for kids."

How did you like Rory's 'last' word in *Cold Blood*? His 'Sorry' seemed to sum him up.

"It's funny: I was working out what he meant by that. In a way, it's quite arrogant, because he's saying, 'I'm really sorry for dying and I know that you're in love with me'! He's also sorry for being careless, because he's got this big thing about people's lives being at risk. He's been trying for so long to keep Amy's safe, then one slip-up and Rory's a goner! His aim is for them to be together – and, as far as he can see throughout *Cold Blood*, saving her will achieve that... to the point where he stops caring about himself. And actually, he wants the three of them to be together, because he knows that's the only way it's going to work."

"I don't think it *is* arrogant," he decides, "He just wants them to be together. He's like 'Oh, I've tried so hard to do this'."

He's not worried about himself dying: he's worrying about its effect on Amy.

"Completely. So yeah, it's Rory's last moment of niceness!"

The Hungry Earth and *Cold Blood* gave you a chance to show the character's more serious side, didn't it?

"Absolutely. There was no time, in that story, for a bit of a laugh and a joke! And I loved it. I like the way the series progressed. It has those light episodes, which I think you need – but for me, when *Doctor Who*'s at its best, is when it's really challenging, dark and scary. I don't think it's just a programme for kids at all. It can very much appeal to everyone, and shock and scare them. All the stories are very relevant: just because it's a sci-fi show doesn't mean it's detached from the real world at all. Those episodes were brilliant: you didn't have to worry about whether you were being funny or not. Or worry about whether it was entertaining. Because it is, by the very nature of being dramatic."

While Arthur was on a plane to Croatia, where he would appear in *The Vampires of Venice*, he read the scripts for *The Pandorica Opens* and *The Big Bang*. Or, at least, most of them...

"Steven had only given us Episode 12 and half of 13!" he says. "I didn't realise and was like, 'What?! What's going on?!'. It was like getting to the last chapter of your favourite book, then realising that you won't be able to read the rest of it for another two weeks or something!"

He describes both scripts as "just brilliant. Steven's been so clever with the storytelling in this series. You don't expect to come back to life as a Roman soldier. That was just so much fun. I watched *Gladiator* to get in the mood!"

Naturally, the scene in which Auton Rory killed Amy was a challenging piece of drama for both actors. Filming conditions didn't help, either. Or... *did they?* "It was the middle of the night," Arthur says, "really cold and all the warm tents had blown away! We were covered in mud, it was raining and we didn't have much time to do it, at 4am. But that kinda helped as well, I suppose. You've got to draw on everything! It was brilliant to film. But yeah, it was probably the hardest day's filming that we had."

Rory's Most Heroic Moment!

Discounting his epic offscreen heroism as an Auton Centurion, Rory's finest hour in this series has arguably been his bumbling swordfight with Francesco (Alex Price) in Episode 6, *The Vampires of Venice*.

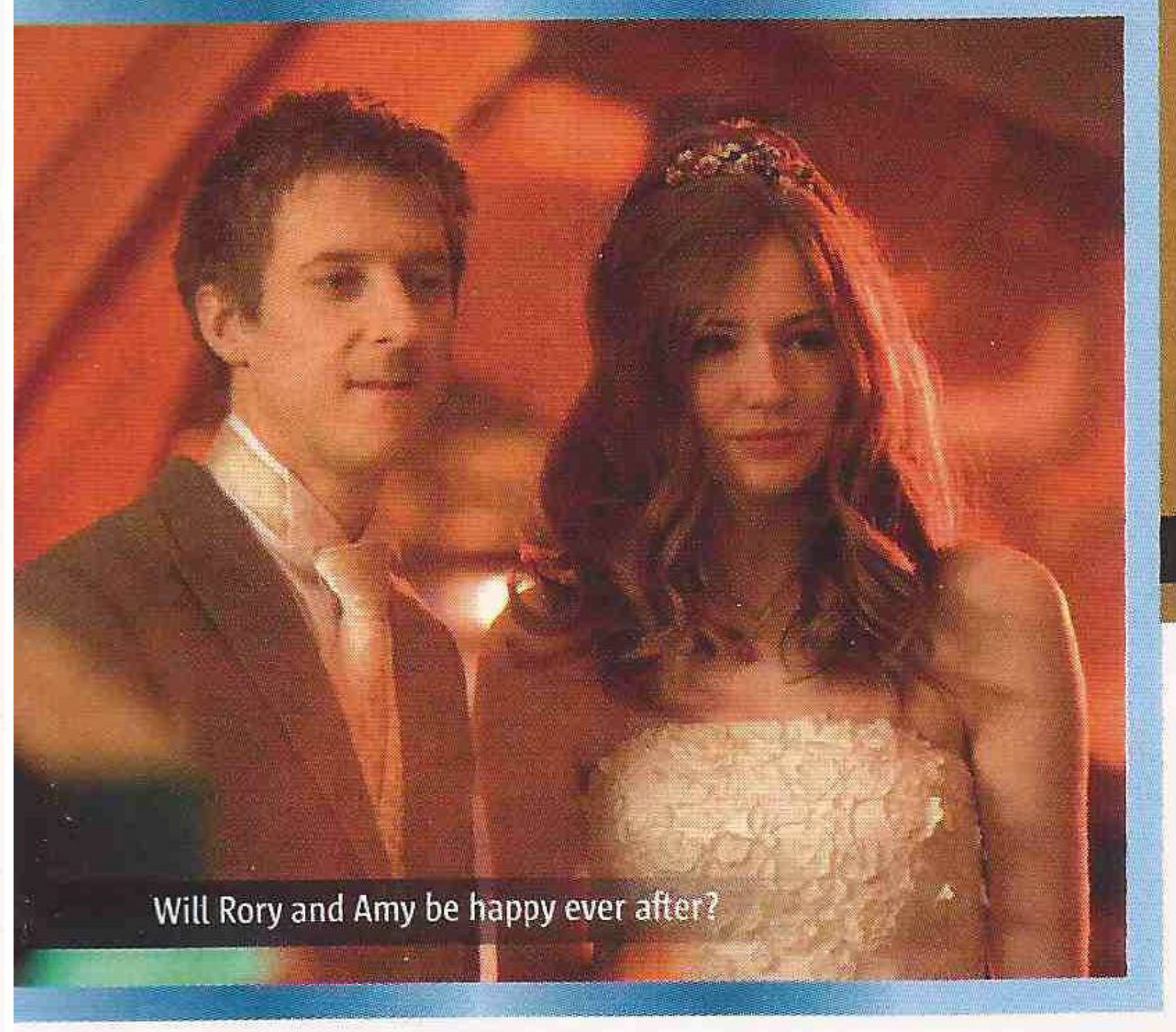
"Completely," Arthur says, boggling at the memory. "That was brilliant. I was filming another scene when they were choreographing it. Alex worked it all out with the two fight directors, Crispin Layfield and Gordon Seed! Then in the evening, we practised it. Because we were all staying in Trogir, in Croatia, we could actually rehearse it in the courtyard that we'd be filming in. Must have been strange for the locals – looking out of their windows to see us, having a fight! But everyone seemed pretty laidback there, so I don't think it was too much of a problem."

For Arthur, filming that clumsy battle was the latest in a long line of happy surprises served up by *Doctor Who*.

"I didn't think I'd get to do a swordfight!" he marvels. "I was quite glad that it wasn't meant to be very good, from Rory's point of view. I didn't have to display much skill at all. It was much longer, though, when we filmed it. Some choice bits got cut. It went on for ages!"

Did Arthur receive any bumps or grazes during the skirmish?

"Not really. Although I almost landed on a chicken."



Will Rory and Amy be happy ever after?

Full-on Auton vs Dalek action in *The Big Bang*!

Hell of a cliffhanger, eh? Many viewers will spend an entire week thinking Amy Pond is dead.

"I know," he laughs. "It's cool. What is it with people *dying* in *Doctor Who*? It's brilliant, though – it keeps people on their toes."

Auton Rory's 2000-year stint as the Lone Centurion is the very height of romance, isn't it?

"It's great. Especially because Steven's linked it to real periods of history. It's a legend that actually could exist, so it's amazing. But of *course* Rory does that. He's worked out that he's made of plastic, Amy's trapped in a box and so he's gonna wait until she comes out. There's no thought process: it's just a given. Rory doesn't see it as a romantic gesture, or an act of kindness or bravery: it's just what he has to do. As he's already proved, he would live and die for Amy. He's already died twice for her, so waiting 2000 years isn't actually that big a deal! Apart from the fact that he'd get really bored!"

One of Arthur's favourite moments from the series' finale is, unsurprisingly, "getting to shoot a Dalek in the face, with a gun that comes out of my hand. That's not a bad day's work, is it? I remember waking up that day and thinking about all the fun stuff I was going to do! I also like that first scene in *The Pandorica Opens* with the Doctor and Rory, when the Doctor walks in and refers to Rory as "Rory", without actually realising that... it's Rory! That was quite a lot of fun."

Arthur is understandably wary of gauging fan reaction to him and Rory.

"I tend to avoid it. I never Google myself or anything! I know that *Who* fans are very loyal and very excitable... but no, I haven't looked into it. I've only heard nice things from what people have said to me in the street. But then, people aren't gonna come up to you and go, 'I think you're rubbish'! You can't get too bogged down in all of that. I can only watch each episode once. At the end of the day, I'm an actor and I'm trying to do the best job possible. You kind of have to watch it, then forget about it. It's all about doing what you do on the day of filming. I wouldn't want to trip myself up by letting any kind of ego take over."

You mean, it could be self-limiting for you to form an opinion on what makes Rory work?

He nods emphatically. "In my head, Rory's a million things. Whether that comes across on the screen or not... I don't wanna know. I just wanna keep investigating who he is, myself."

Last weekend, Arthur attended his first *Doctor Who* convention! What did he make of Birmingham's Bad Wolf event?

"I think it's probably gonna be the only one I do for a bit," he says, before realising how that sounds. "Not because it was bad! It was really nice. It's just that I kind of went along for a bit of a laugh. I haven't really immersed myself in the whole world of *Doctor Who*: I've done the job and kind of got out of there. Bad Wolf was in Birmingham, where I'm from, and I was there for the weekend, so I thought, why not? And it was really good fun. Conventions are funny things: I expected it to be manic, but everyone was lovely. It was a real pleasure to do, and to meet people who are such big fans."

So far, Arthur's film experience has been limited ("I'm in *Robin Hood* for three seconds with a big beard – a classic role!"), but *Doctor Who* already seems to have had a positive knock-on effect in that realm.

"I kinda let my agent deal with all that stuff. I don't have a set plan. I suppose I'd like to do more films because it gives you a chance to really work and really act, because you get more time. I love theatre beyond belief, though, and I've loved *Doctor Who* more than any other TV job."

At the end of *The Big Bang*, the Doctor hurtles off through time and space once again – seemingly with Amy and Rory as ongoing companions. How does Arthur feel about potentially becoming a regular in the next series?

"It's funny, because I don't know exactly what's going on. It's not entirely set in stone yet! The rumours are that this'll happen, but I don't know. Fingers crossed! If that does happen, then I'm really interested to know what happens to Rory and Amy's relationship, and also how the relationship between the three of them works. Because there's obviously a big change to Rory, after waiting 2000 years! He's still Rory, but with a lot more experience and wisdom. Maybe he'll become desperately intelligent, who knows? He could've read every book ever written, in that time."

That's a good point. When Auton Rory becomes Rory again, *does* he retain the benefit of those two remarkable millennia?

"I don't know. I hope so! I think Rory hopes so, too! Then again, maybe being able to *forget* those 2000 years would be a godsend..." DWM

Big Bang Theories

So, have you recovered from *The Big Bang* yet? The story's director Toby Haynes explains how he helped to reboot the universe – in the first of a two-part chat with **DWM**...

INTERVIEW BY **TOM SPILSBURY**

Toby Haynes, the director of this year's dazzling season finale, *The Pandorica Opens/The Big Bang*, is having a rare day out of the office. He's currently preparing to shoot the *Doctor Who* Christmas Special, but today he's taking time away from that to come and meet **DWM**.

It's Sunday 27 June 2010, the day *after* the end of the universe – when everything has supposedly got better again – but you try telling that to the England football team, who have just been thrashed 4-1 in their World Cup second round match by Germany.

DWM has met Toby at a pub in North London, and as the final whistle blows there are a fair few disappointed faces about the place. "Well, that was rubbish, wasn't it? Very disappointing performance," says Toby. Yes, it was. So let's talk about something that *wasn't* disappointing – like last night's *Doctor Who*, for example.

"Did you enjoy it? Oh, good," beams Toby. "It was a special thing, doing the finale. I really did feel the pressure a bit, going into it. It was absolutely bizarre when I read it – completely different to anything I'd read before. The set-up for it was great, and I really thought that Episode 13 would still be set in the Pandorica chamber, but it just wasn't! It was this massive left turn."

How had Toby got the call to direct this epic?

"I was in Australia at my brother's wedding, having just finished editing [BBC One drama] *Five Days*," he recalls. "I woke up to find that my phone had gone crazy overnight. There were loads of calls from my agent saying 'Please read this script'. It was Episode 12, and I thought 'Wow! *Doctor Who*! This is incredible!' As I was out there with my family, they were all saying 'You must be so excited!', but I was playing it cool, saying 'It's just the next job.' But of course I *was* so excited."

At the time of reading the Episode 12 script, Toby knew very little about the rest of the series, other than the fact that Matt Smith was playing the Doctor.

"Matt's so physical with what he does," Toby enthuses. "I mean, *you* look at the 'FATOOM!' scene – I call it the 'FATOOM!' scene cos that's the scene where Matt appears and reappears with the time bracelet. Steven wrote 'FATOOM' to name the effect. Anyway, just look at that scene. Steven Moffat has written perfectly for this character for most of this series before he even knew Matt that well, before he'd seen his performances. But here he's written that scene *for* Matt, having seen him across the series. And Matt is now playing the Doctor at the absolute height of his ability. So that, for me, in Episode 13, is *the* pinnacle scene, because Steven has written it to give Matt all the tools he needs to be his best. Steven understands what Matt is best at, and has geared the character towards that – and Matt took it on, and put *so* much energy into making that scene. We shot that scene for an entire day. On any other job, I've never shot a whole scene for a day."

So that was all the material with Matt wearing the fez, and brandishing a mop?

"Yeah, all that stuff up and down the stairs in the museum," Toby chuckles. "I mean, on screen it lasts for about a minute and a half? Two minutes? Something like that – but it took us a whole day, because every time he appeared and disappeared, there was a 'FATOOM' effects shot, and there was also a stunt Doctor falling down the stairs. It was six pages long – it was a big day, and it was a huge amount of shooting. But it was so much fun to do, cos Matt was flying around the place

►

Biggest Bang IN HISTORY!

Steven Moffat gives **DWM** the vital answers about *The Big Bang*...

Hello Steven. *The Big Bang* is probably the most twisty-turny, timey wimey episode of *Doctor Who* ever. Were you worried that the audience wouldn't be able to follow it?

"Oh, I *always* worry, about everything. And yes it's twisty-turny, and timey-wimey (so glad that's a word now) but I understand it, so why should I assume that other people won't? We've had hugely good reactions to that episode, and a whopping AI, so somebody – a lot of somebodies – got it. It's interesting that the (excellent) press all mentioned how complicated it was and then summarised the plot perfectly well in a few lines. Either they're very clever, or I'm not! And anyway, what's *wrong* with a big popular, family drama demanding that you keep up?!"

How do you go about constructing a story of this nature? The flashback to *Flesh and Stone* turns out to be crucial...

"Well I knew we were heading to a huge time explosion on the date of the last episode, and I knew the Doctor would be slipping back through the events of the series. The hardest part, was contriving a moment, when the Doctor could have a private chat with Amy, and her not *see* that it was the wrong Doctor. So, reverse plotting – need all the soldiers with their backs to her, and her eyes shut."

When you started writing the series, did you know how it was going to end?

"I knew that the Doctor would save the universe by sacrificing his own existence, and his time stream being thrown into reverse. (I got that line from *The Making Of Doctor Who* – the trial chapter!) The image of him being erased, and fighting to hang on – and then seemingly giving up and turning himself into a story for the sleeping Amelia – was the starting point. Oh, but that scene with Amelia – I could never have imagined such an extraordinary performance as the one Matt gave us."

Were there any ideas that you discounted as just being too bonkers, even for *Doctor Who*?

"Well, the Doctor came back cos a young girl wished for him on her wedding day – does it get any *more* bonkers? I did one draft that was a bit more scientific – Did I say scientific? I mean a bit more sciencey-wiencey – but it just died on the page."

Have you always wanted to write a story in which the Doctor battled every single one of his enemies?

"No. Still don't. It's a great reveal (we had that) and a great picture (we had that too) but then what? What would they *do*? Stand around squabbling. Can you imagine the meetings of the Pandorica Alliance? Probably took 4000 years of continuous slaughter to get to the first coffee break. 'The Weeping Angels have arrived. They won't come in till we turn the lights off.'"

The 'stone' Dalek is a fun idea – was that always going to be a big part of Episode 13?

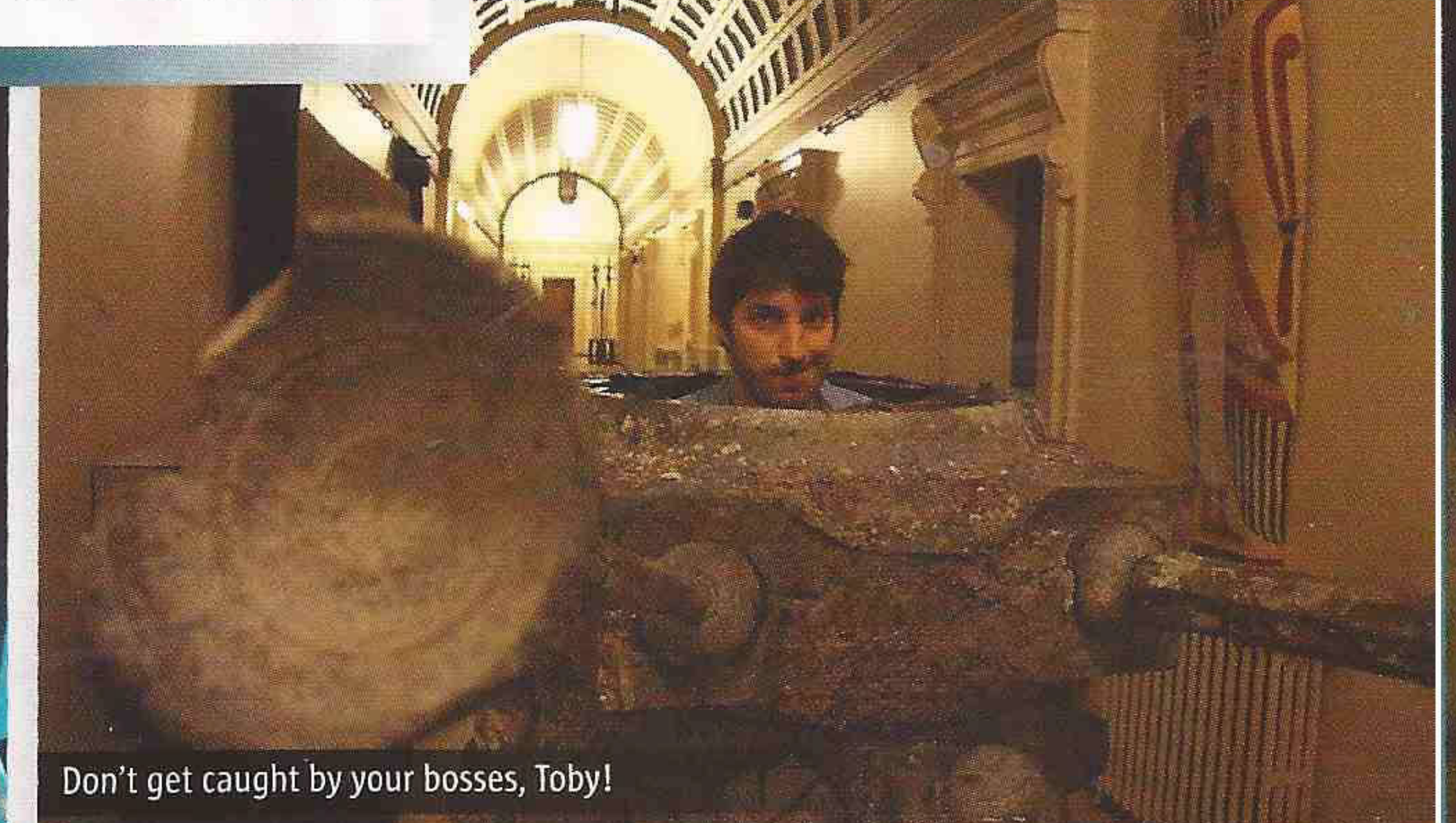
"It was a late idea, actually. I only had the Doctor's self-erasure, and the wedding in my head when I started. Then I remembered, ohh, I better have a villain! And once you've thought of a STONE DALEK, you have to have a STONE DALEK."

So, what exactly has or hasn't happened in the *Doctor Who* universe, now that the series is over? Are all bets off, as far as *Doctor Who* 'history' as we know it?

"More like all bets that we feel like ignoring are off. The increasing problem in *Doctor Who* is that the people in the show live on a completely different planet from us. They're like 'Look, more aliens, planets in the sky, ho hum!'

"But history has wibbled. Without being too explicit about it, we can have characters surprised at the existence of aliens again. If we feel like it. But let's be honest – it's only us fans who give a toss about all this. So don't expect any 'History has wibbled' scenes. This is just a way for us all to justify continuity errors to ourselves, so we can sleep at night. Don't all thank me at once. N'night."

"Doctor, I'm telling you, if I take my hands away it will fall off!"


Don't get caught by your bosses, Toby!

– gone, back, gone, back! – and he was jumping in and out of frame. He was just piling the energy in, *piling* it in! It was a phenomenal performance. I showed a friend a rough cut of it, I showed her this scene. She works in the industry, but she was just blown away by the performance, she said 'he's incredible, isn't he? You can't take your eyes off him!' And that's what he's like. I think he's compulsive viewing. Once he starts doing his thing, you just can't stop it."

There might not be a traditional villain at work during *The Big Bang* – in a sense, time itself is the enemy. That said, we were treated to one or two action sequences with a 'stone' Dalek.

"I was really excited about that," Toby recalls. "We didn't have *any* normal bad guys in a way – even though we had them all briefly at the end of Episode 12. But we did have that rusty Cyberman – the script said that this Cyberman was looking a bit beaten up, so I really went to town with that, I must admit. And the Stone Dalek was a real chance to show something different – it really tickled me to do a twist on it. The thing about the stone Dalek was that it seemed much more scary, cos the other Daleks were so colourful, to say the least!

"I think that a singular Dalek is somehow more scary than whole CGI armies of them – one Dalek can get really up close and personal. It read really well in the script and I knew what I had to do to shoot it and make it feel scary. I thought the stand-off [between River and the Dalek] was going to be a brilliant moment as well. It was tricky because we effectively had to destroy one of our Daleks. They cost quite a lot of money to make in the first place, and we had to completely wreck it in order to make it stone!"

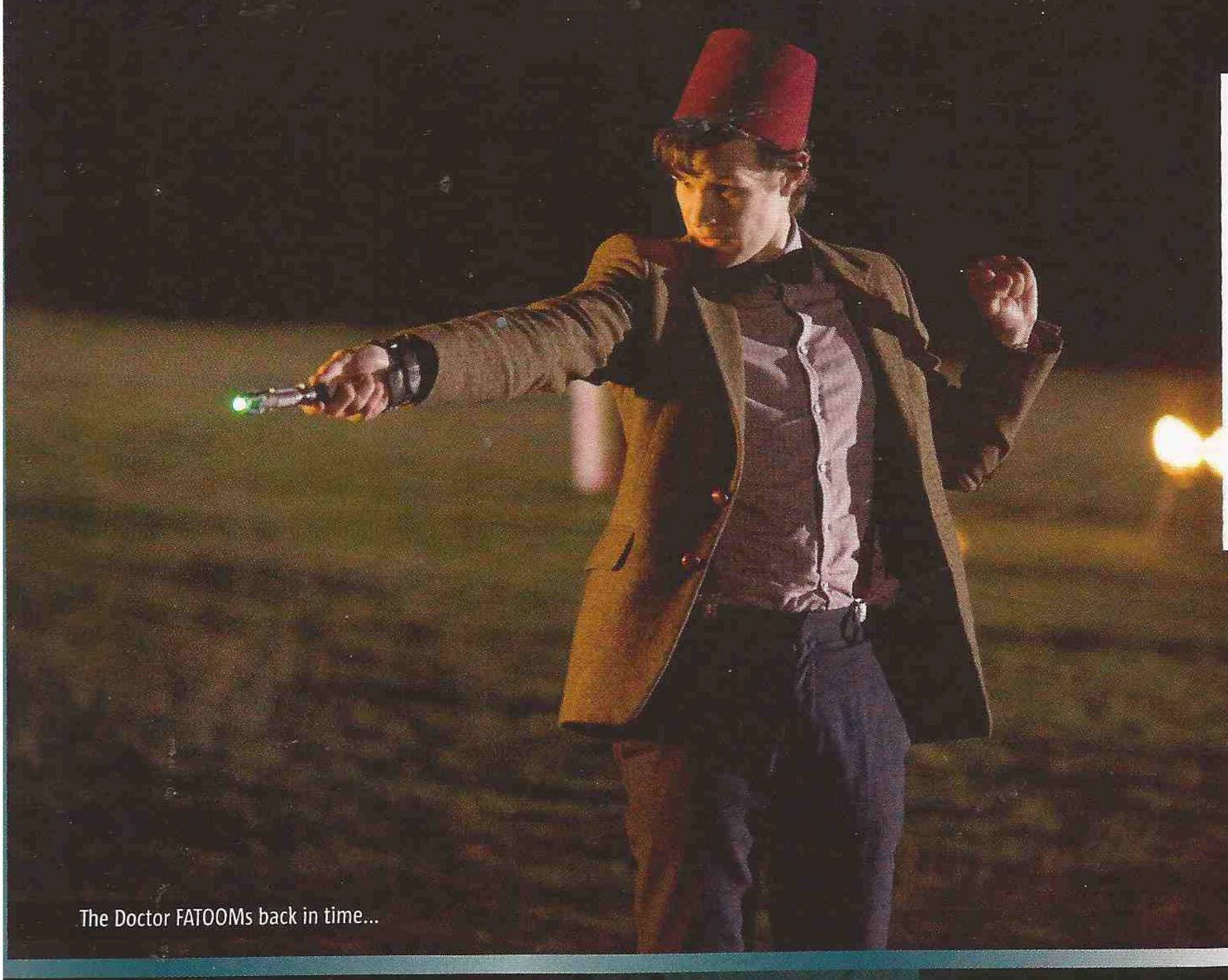
So which one of our new colourful Daleks is no more? Was it the orange one? He was our favourite!

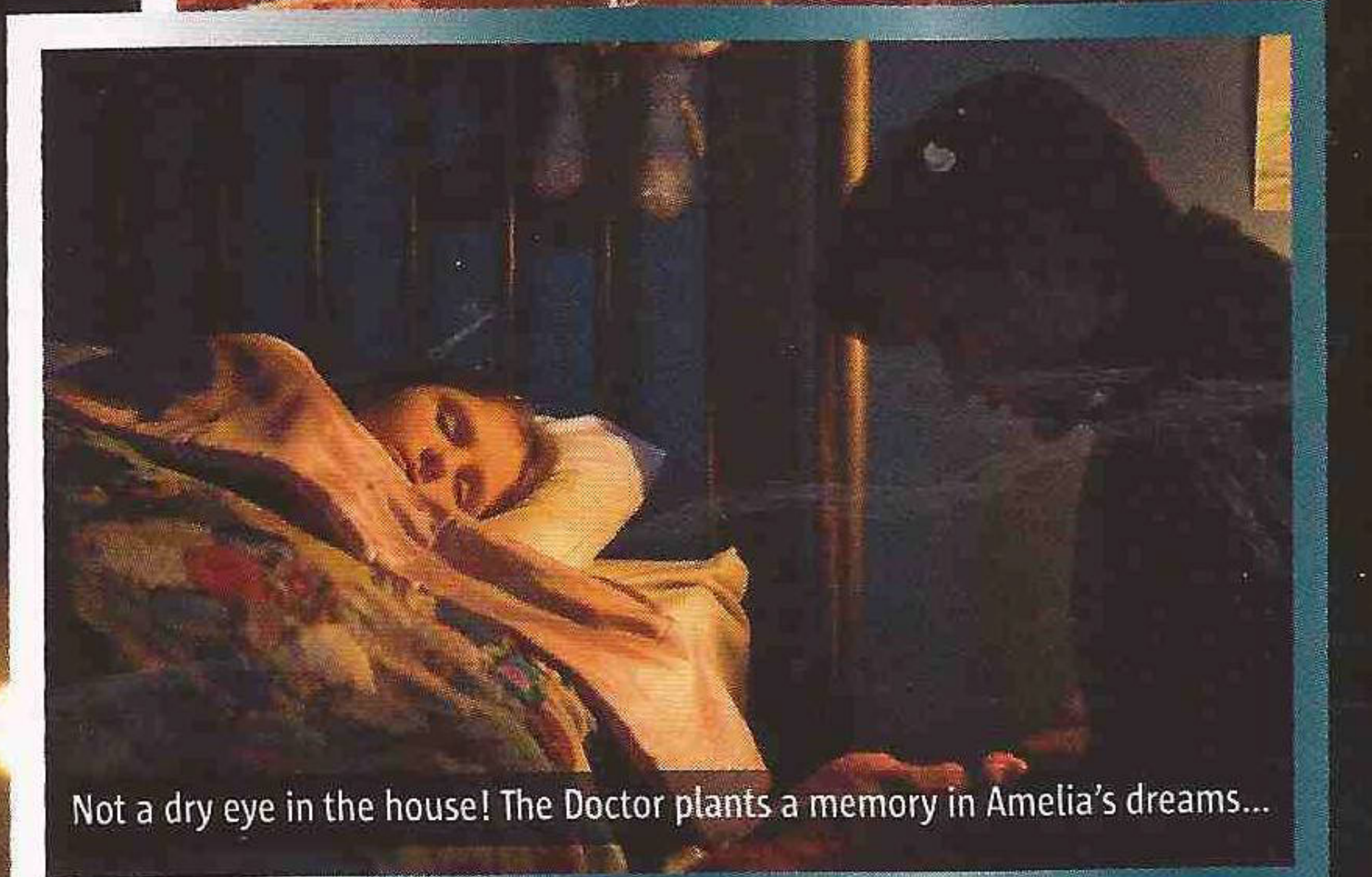
"No, it was the blue one," laughs Toby, "and I was gutted, cos the blue one was *my* favourite! It reminded me of the classic Daleks. I was interested in how we were going to adapt it – we wanted to make him look busted but not destroyed, so part of the eye stalk was gone, there were inroads into its shell... but nothing too substantial. We needed to know it would still work when it needed to. I thought they did a really good paint job on it, too. You know, they covered it all and it looked totally convincing. It somehow gave it more of a gravitas than Daleks in their normal state.

"It's great the way it turns up in that episode," Toby continues. "We actually did a shot where we see it coming to life in the light of the Pandorica, but we didn't use it, cos we wanted the opening sequence to be about this shot of Amy and the Pandorica. It would have happened after Amy says, "Now this is where things get complicated!" – it would have then cut to the Dalek and it wakes up, and that shot would have taken us into the opening titles. That's what we had for some of the early cuts, but as Steven quite rightly pointed out, this episode was bigger than the Dalek. And it also made its voice saying 'Exterminate!' much more surprising later on, which is really great."

Presumably, as a director, you're presented with these kind of choices all the time?"

"Yeah, what's you're trying to do is to get all your 'toys' in place when you prepare. Then when you're filming it, you're playing with those toys and you're trying to give yourself as many options as you can in the edit, so that when you're in the edit you can play again. You're constantly gathering toys to play with in the next stage of production. I don't really think about it when I'm filming it, I just try to get the best of every shot. So when I was filming the shot of the Dalek with the light on him, I thought 'That'll be brilliant, so that you can see that he's come to life.' Every shot you make tells its own story, and then, from that, you choose the story you tell. When it works, it *really* works. You could be a lot lazier and just do what the script says – which you do anyway – but it's not milking every moment."


The Doctor FATOOMs back in time...


Not a dry eye in the house! The Doctor plants a memory in Amelia's dreams...

Although Toby made his *Doctor Who* début with this two-parter, he's used to handling a variety of different dramas, with his impressive list of credits including *Being Human*, *Five Days*, *Spooks: Code 9* and *MI High*.

"When I was doing MI High, I realised the big stories, the things that were supposed to be driving the whole plot, the logic behind them, were less important than what actually got them from scene to scene," says Toby. "So all you need to know is: What is the new piece of information? What are they running about for? And that got you through the episode. If you could make those bits clear, the bigger plot you kind of leave to the writer and it'll become all clear as its sewn together."

If you watch *The Big Bang* for a second time, you pick up on more of the nuances in it, don't you?

"Well that's the great thing about it, it does work on a repeat viewing," Toby agrees. "I mean, it worked for *me* and I made it! That's the great thing about Steven's writing as well, he's doing these big, science-fiction theories, but he is finding those comic moments and he finds the emotional moments. He's not just writing it like a sitcom, which is how I might have imagined it from somebody who wrote *Coupling*, but he does find these really truthful emotional moments, and he has surprisingly keen access to emotion... considering he's Scottish! Ha ha. And that's what I really love as a director, the chance to really emote with my actors and really emote with the characters. Because I never realised, I never thought I was secretly sensitive, but I realised that in my work there's a sensitivity to inter-relationships – in *Being Human*, *Five Days*, and now in *Doctor Who*, the Rory and Amy stuff."

There are plenty of moments in *The Big Bang* that get the audience a little bit teary, aren't there?

"Well I get teary too!" Toby laughs. "I don't really know what I do to make those effective. I know that I'm good at it. All I know is that I managed to hit home with *Being Human* and *Five Days*, with those emotional moments. I now relish them, because whatever my processes, I know that if I read it on the page I know *that's* going to be an emotional moment, that's gonna work. If we just get the right actors, it's gonna work."

The scene where the Doctor talks to little Amelia in her bed, and tells her the story of how he stole the TARDIS, is a particularly heart-rending moment, isn't it?

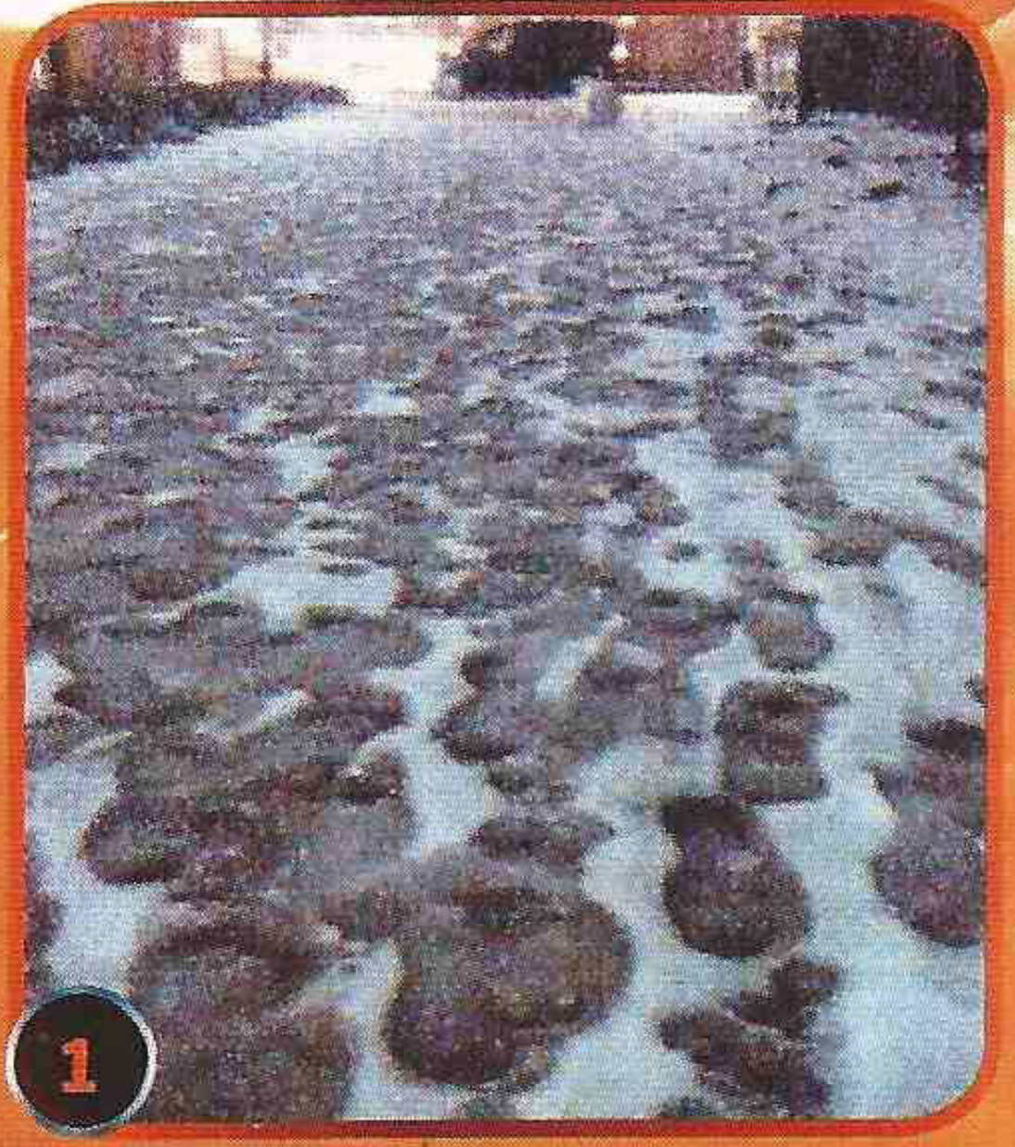
"We all knew that was gonna be like that, and we all said, 'We don't want a dry eye in the house after this, it's got to hit home.' Well, I never feared that it wouldn't hit home, because it's there in the writing. We went further and further into it, and Matt got more and more emotional the more we did it. And he was really happy with some of the really, *really* emotional takes, where his tears were coming out."

It was effectively a monologue – scenes like that must be difficult for actors?

"Matt prepped for it – he was listening to a song by Jonny Cash, it's that one where he's looking back on his life. Matt was listening to that to get into the right frame of mind. He nailed it on the first take. He did a few more takes after that – and he was good, and there were moments, but he effectively nailed it first time. I think the reason that these moments don't always hit home in drama is

DIARY of a DIRECTOR

Toby Haynes shares his photos from filming, and his day-by-day guide to *The Pandorica Opens* and *The Big Bang*...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Day 1: Thursday 14 January 2010

'The Long Path Ahead'

It felt like deepest winter; snow had brought Britain to a halt, but not *Doctor Who*. This was the walk to my car that I'd get to know very well over the next 26 days. It felt like a colossal task to get through this shoot and deliver such ambitious scripts on a limited 'end-of-series' budget. No mistakes could be made, there was no extra time, no spare money, but for all my anxiety I was deeply excited. I owed my career to *Doctor Who* and now it was my chance to pay it back!

Day 2: Friday 15 January

'We're going to need a bigger boat!'

2

The first two days were our 'TARDIS Days', and they were brutal. We had to shoot the opening and closing scenes (normally it's better to do such key scenes further into the shoot, when you're up to speed), and all of the high action 'River trapped inside an imploding TARDIS' scenes, which involved a lot of kinetic camera work (I love shaking the camera personally, to give it that organic thundering feeling) and practical explosives. From the look on Stephan Perhsson's (our Director of Photography and close friend) face here, you can see we didn't get it all in. We were on the train back to London feeling like failures, having had such high hopes. Now the pressure was on more than ever before – *everyone* was watching. However, the fact that we hadn't got all the scenes in, later came to my advantage...

Day 3: Monday 18 January

'The Pandorica Opens!'

3

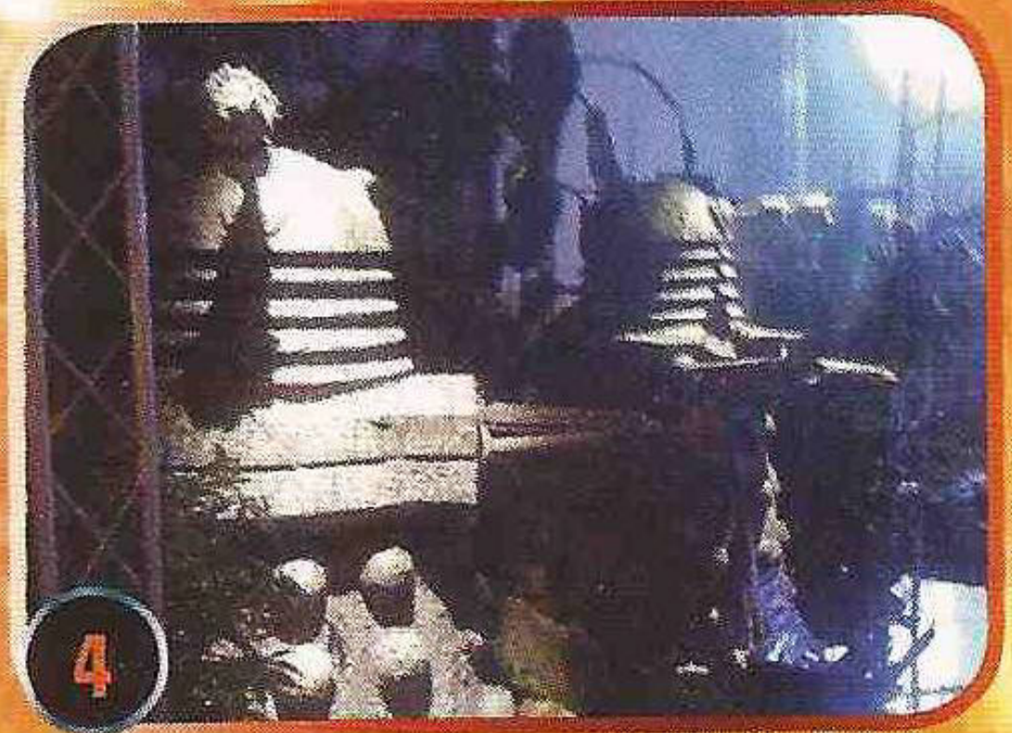
We came back after the first weekend to face one packed week of location shooting in Swansea, where Brangwyn Hall served as the lavish set for our 'National Museum'. The Art department had really done me proud here, and I realised they were not only living up to the script, but excelling in every single area – what a crew! First we shot the rooftop scenes with the dying TARDIS-sun, then whizzed down to the Anomaly Exhibition set to shoot one of my favourite sequences of *The Big Bang*: Young Amelia seeing and opening the Pandorica box for the first time (which was up to this point My Favourite Prop Ever! – a title it managed to hold for two weeks!).

I used every trick I could think of to help Caitlin with her performance in this scene. It's really hard for anyone to genuinely feel fear and wonder whilst looking at what effectively was a wooden box, but with the music I played (*The Map Room Theme* from *Raiders of the Lost Ark* – sublime!) and me talking her through it from the side of the camera, she really delivered something honest and engaging. This was a key moment of 'Spielbergian awe' that I wanted for these episodes, to give it that epic movie quality. Spielberg has this brilliant ability to make 'people looking at stuff' feel awe-inspiring – think Roy Schnieder on the beach watching the kids play in the water in *Jaws*, or the scientists in *Close Encounters* watching the Mothership land and open its doors, and even Sam Neill seeing dinosaurs walking the earth once more in *Jurassic Park*.

If you think about it, none of these actors were *actually* looking at what we think they were seeing, they were probably staring at a tired film crew, staring blankly back! Yet with the acting, camera moves, editing and music, Spielberg conjures a spine-tingling movie every time.

Day 4: Tuesday 19 January

'Stone Daleks!'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When I took the job I had only read Episode 12, and for a moment I thought that that was the end of the series – what a cliffhanger! But I soon discovered that Steven was locked away somewhere in his evil undersea base tapping out the most audaciously complex and madcap story for Episode 13. All he would tell me about it was "Stone Daleks!" This simple combination of words conjured something bizarre and original in my mind. I knew then that this finale was going to be unlike anything ever seen before on British TV, let alone in the world of *Doctor Who*!

Remember, I had five weeks of pre-production to prepare for this shoot. That involves design, costume and make-up meetings, location hunting and casting, as well as reading the script and working out how to visualise the impossible.

Day 5: Wednesday 20 January

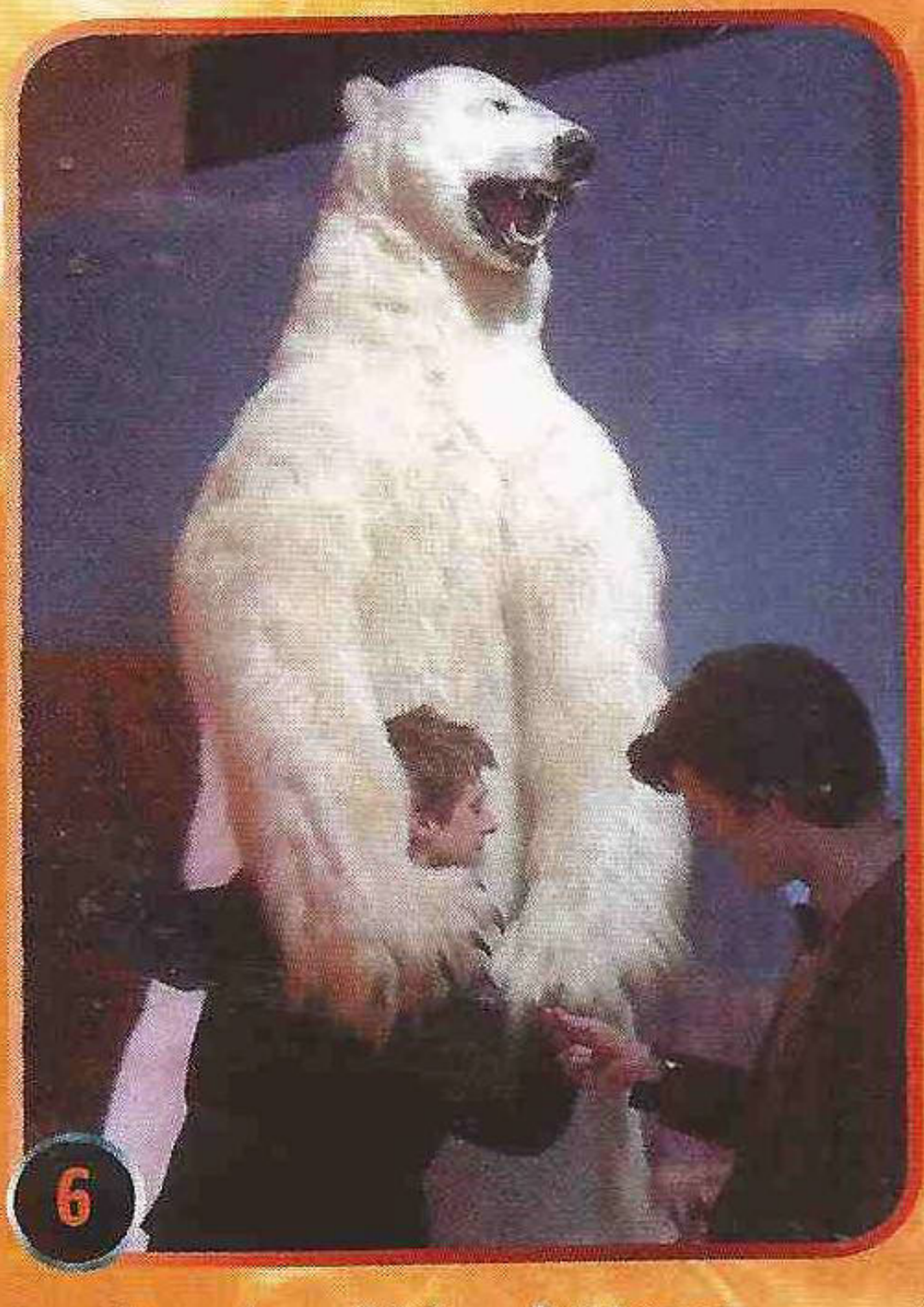
'Plastic Fantastic'

5

This was the day we shot Rory blasting the Stone Dalek in the Anomaly Exhibition. Seeing the prop for the open Auton handgun was another geek-fulfilling moment for me. *Doctor Who* is full of alien icons that display such originality and the imagination of the writers. The crew were so casual about such things. I guess they were so used to walking amongst such giants of sci-fi that it barely registered for them, but for me it was like meeting my heroes – even though they were supposed to be the bad guys!

Day 6: Thursday 21 January

'Bear hug'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Here Rory shows his love for the set dressing. Making the National Museum seem convincing was a massive undertaking for our set dresser Julian Luxton, who did a fantastic job of finding strange artefacts that would be at home in the Anomaly Exhibition. We had Nile Penguins, Dinosaurs in the Arctic and here's a Polar bear from the Grand Canyon! Not only did the exhibits have to fit in with the Anomaly theme, but I also tasked Julian to find props that had scary faces – like the bear – so when in the gallery at night, it would seem spooky for little Amelia creeping about with all these eyes watching her.

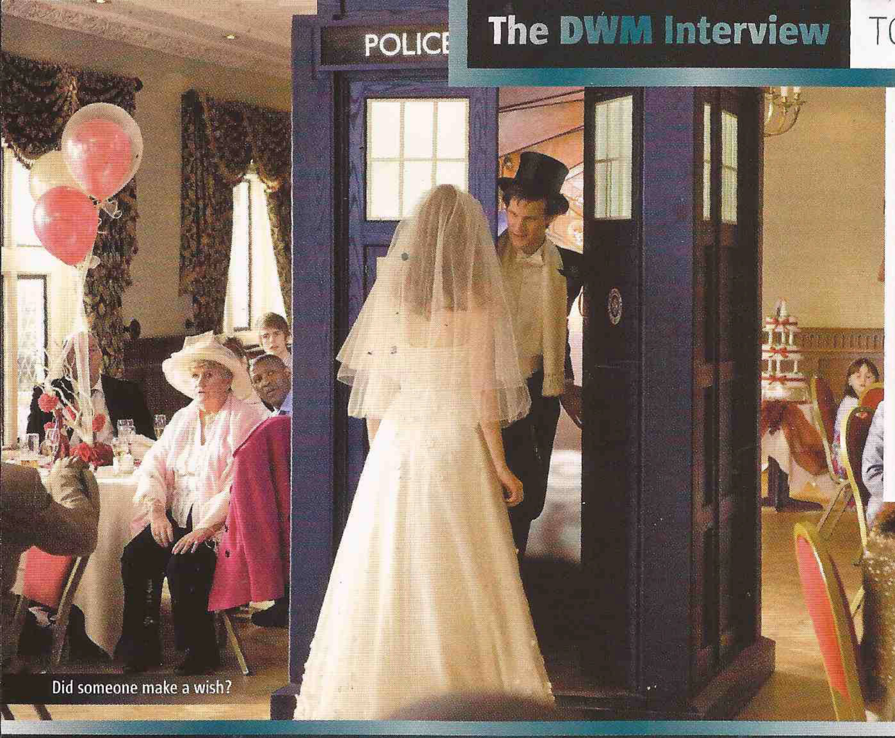
In the edit I also used sound effects of jungles and growls to show what she was imagining as she walked by each creature.

Day 7: Friday 22 January

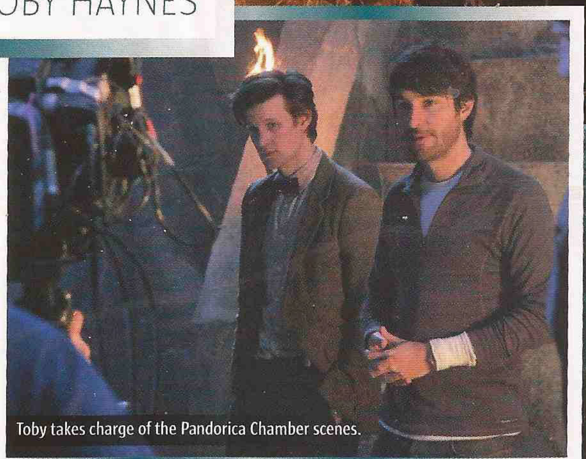
'Caught Red Handed!'

7

Shooting a Dalek stand-off with River Song was almost as exciting as sneaking in during lunch with Stephan Pehrsson and playing with the Stone Dalek! Here you can see the hand of Ciaran



Did someone make a wish?



Toby takes charge of the Pandorica Chamber scenes.

because people can do too much. The actor does too much, the director does too much – so you feel like it's being rammed down your throat. It's like in a soap opera where the lead will start crying and you think, 'Gah, they're just trying to be emotional, they're trying to thrust it down my throat!'

"What I do, is I just try to get into the characters. I get into what they're feeling, and I think, 'What would I feel if this was happening to me? How would it feel, the truth of this situation, even though it's crazy, even though it's about Rory and Amy, and he's an Auton...?'"

What can you do to help the actors perform the roles that they need to play?

"What we found was that music has a huge part to play," Toby considers. "I had a great editor called Matt Newman who [for the temporary music track] used music by John Williams, music for Spielberg – he was really good at making the nuances of those soundtracks work with our stories. Murray Gold, our composer, said it was the most nuanced temp track he'd ever heard, and that we really had an understanding of music and how the music was helping the emotion of a scene. We worked hard at getting the right piece of music for the right moment. That moment with the wedding, so much of it is about what's going to happen, and what's going through Amy's mind. And you have to do that one way, and if you can't do it in their thoughts cos they're unaware of it, you do it through music, or you anticipate it. And, also you do it in movement. The reason I listen to music so often is because I want to move the camera in the right way and at the right speed. And I believe in the school of thought where the camera really *tells* you stuff, tells you when things are important. Spielberg has a way of movement that sends shivers down your spine. These episodes felt like big cinema to me and I wanted to give them that kind of cinematic feel."

When putting together *The Big Bang*, Toby used the score from 1985 movie *Back to the Future* for part of his temporary music track.

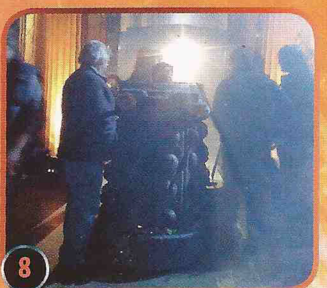
"Well, Episode 12 was all about John Williams, it was all about the box – it was *Indiana Jones!*" Toby explains. "It was about *seeing* stuff. Awe-inspiring moments. Episode 13 was a totally different kettle of fish. We tried the same music initially when we started cutting it and it just didn't work. We realised we needed something different. I searched and searched through soundtracks and I thought, well maybe *Back to the Future*. As soon as I heard it, I knew we were onto something – it's inherently to do with time travel, with clocks ticking in the background and its also got this military kind of drum to it. When you think about *Back to the Future*, it's all about time travel, it's all about trying to get out of the situation they're in, they're constantly planning the next step... so emotionally it fitted Episode 13 perfectly...

"On one of the last days, when we knew were finishing on time, and that we'd done a good job, we watched *Back to the Future* – having heard the soundtrack so much! It was so simply filmed and it was all about the characters, the emotional core. The emotional core is so much more important than the science around it, the car and everything. The car gets them into trouble in the first place and gets them out of it in the last place. But in between, there's this whole emotional love comedy. Steven Moffat understands that better than any other writer on British TV. The way that he can balance high emotion, comedy and action in one script. He's truly epic in the way that he writes. Where else can you work with material like that on British TV? You can't. I was blessed with those episodes." DWM

Thompson our hard working standby art director who said, "Now now Toby! What are you going to say when you shout 'ACTION!' and the Dalek doesn't work cos someone broke it by playing around with it in their lunch hour!"

Day 8: Saturday 23 January

'Restore! Restore!'



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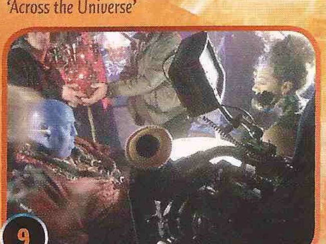
Here's Barney, our experienced Dalek operator, getting ready to restore the Dalek in the light of the Pandorica. We used a special 'flare filter' on the camera that day to get that fantastic beam of white light flaring across the screen. It really makes the light from the box feel physically magical rather than resorting to CGI enhancement. I wanted it to look just like when Indiana Jones activates the 'Staff of Ra' in the map room of Tanna in *Raiders of the Lost Ark*.

Day 9: Monday 25 January

'Across the Universe'



9

This was a crazy day, in the morning we had two hours in the Cardiff Museum where we filmed Young Amelia arriving with her Aunt Sharon. (As with Stonehenge, my theory here was to set up the fact you're in a real museum in the first few scenes, and then the rest could be filmed anywhere.) From there we had a unit move to the Millennium Stadium where we shot River's 'StormCage' scene, in the car park. Then we had another unit move to shoot the Maldovarium bar scene, in a night club in central Cardiff, again with Alex Kingston and the wonderful Simon Fisher Becker who played Dorium. I loved shooting that bar scene, as most of you probably guessed, it was my homage to the Canteena Bar scene in *Star Wars* with a *Casablanca* twist! I really hope Dorium gets to return as he was such good value.

You might imagine that moving the crew around is a swift and easy thing to do, but it's not. With over 50 people doing different jobs with tons of technical equipment to unload, reload and pack into vans, it can take even the fastest crew a couple of hours to get from one location to another. And every minute of that is time out of your shooting schedule, putting more pressure on you to complete the scenes quickly and efficiently, not to mention brilliantly!

Day 10: Tuesday 26 January

'Moments'

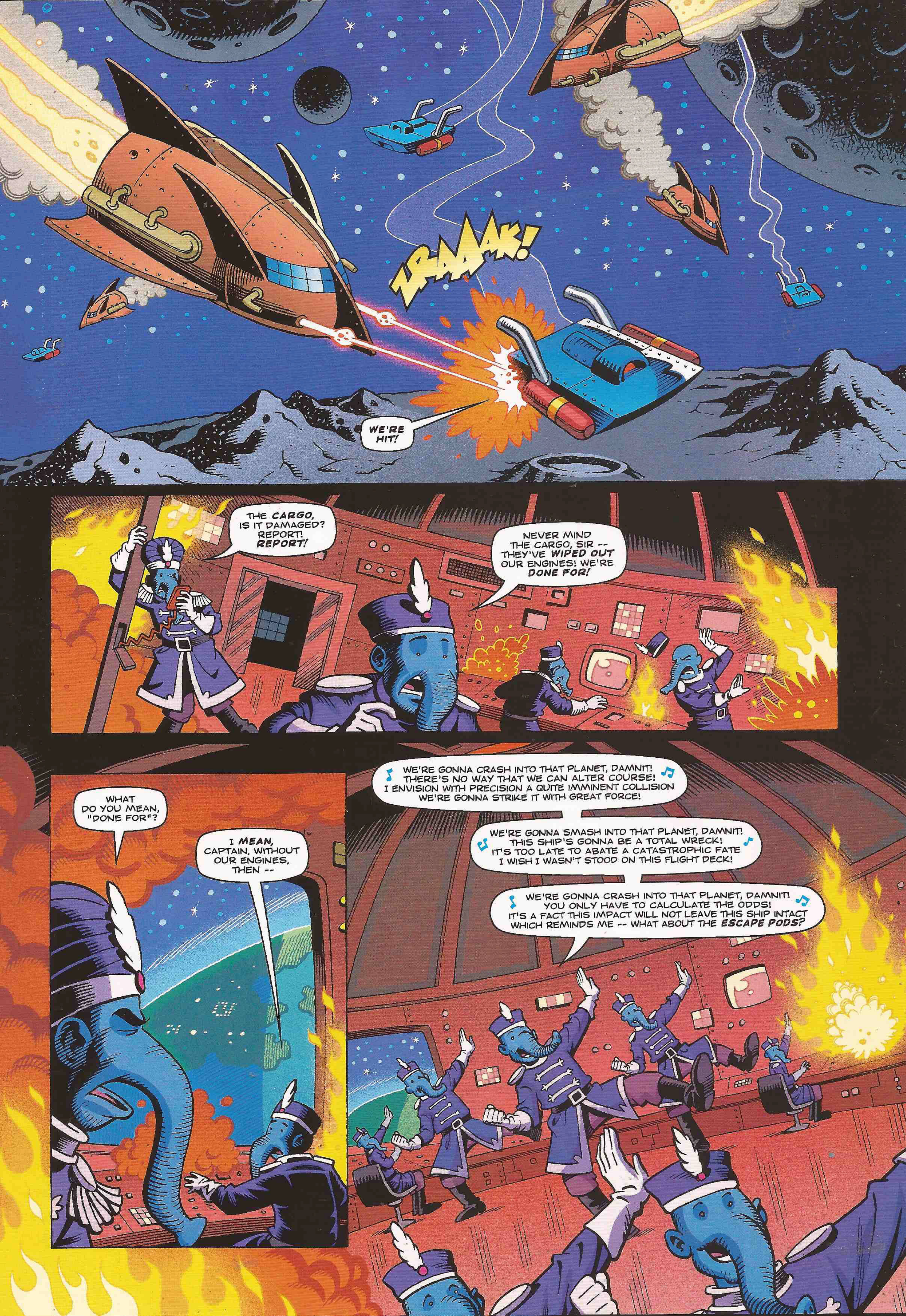
10

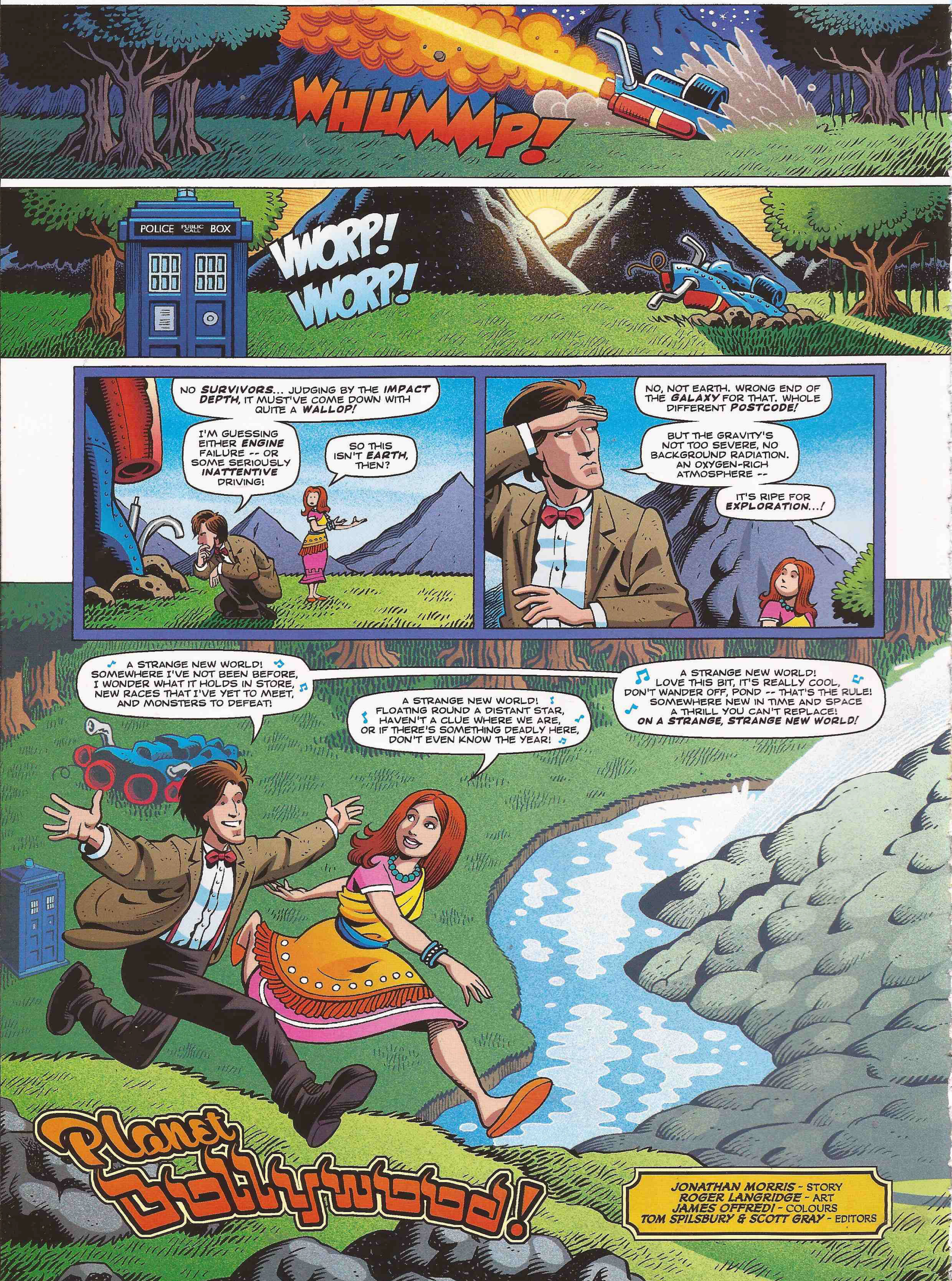
In this scene Amy realises she has forgotten the Doctor. Steven had written her tears hitting River's TARDIS book and the impact of that marks Amy's colossal realisation. Even though we had by now brought back Rory, killed and resurrected Amy, and destroyed and rebooted the entire universe, this tiny teardrop marked the biggest emotional moment of the finale.

'Moments' are what I try to identify from my scripts and then chase and deliver on set. For instance, when I read in the script an opportunity for a big bad-guy moment (such as the "Restore!" shot on the Dalek), I know that I have to engineer through performance, shots and music something that'll make you jump behind your sofa. Equally, if it's a moment of comedy that's required, I've got to make sure the scene is witty and the timing is just right. And, of course, if it's an emotional opportunity it's crucial that the intensity of feeling hits home in a meaningful way.

Here, through Karen's excellent performance, the use of extreme slow motion photography (mirroring the slow-motion sequence at the climax of Episode 12), sound design and Murray Gold's epic score, we made that teardrop realisation seem as big as a supernova.

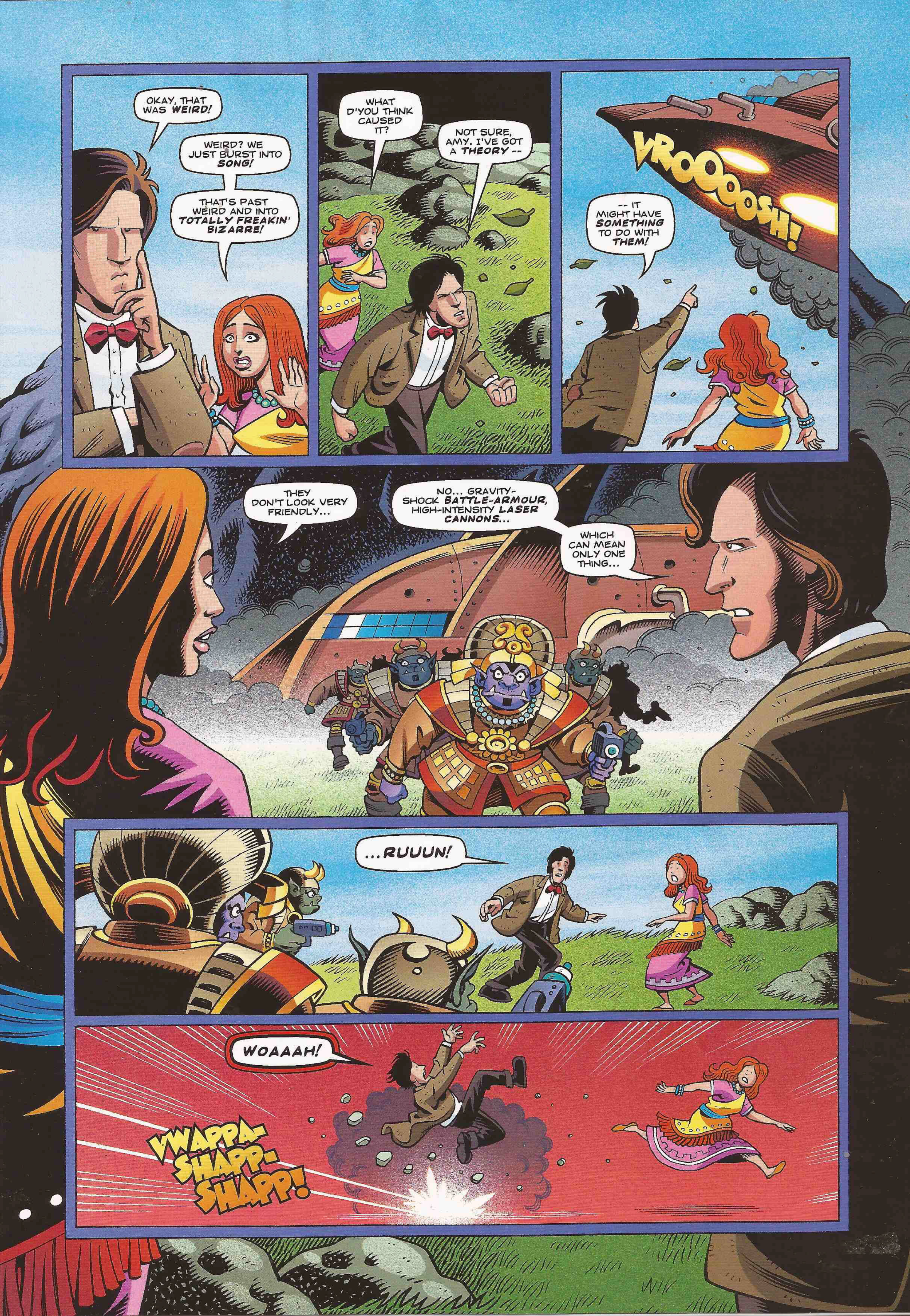
To be continued...

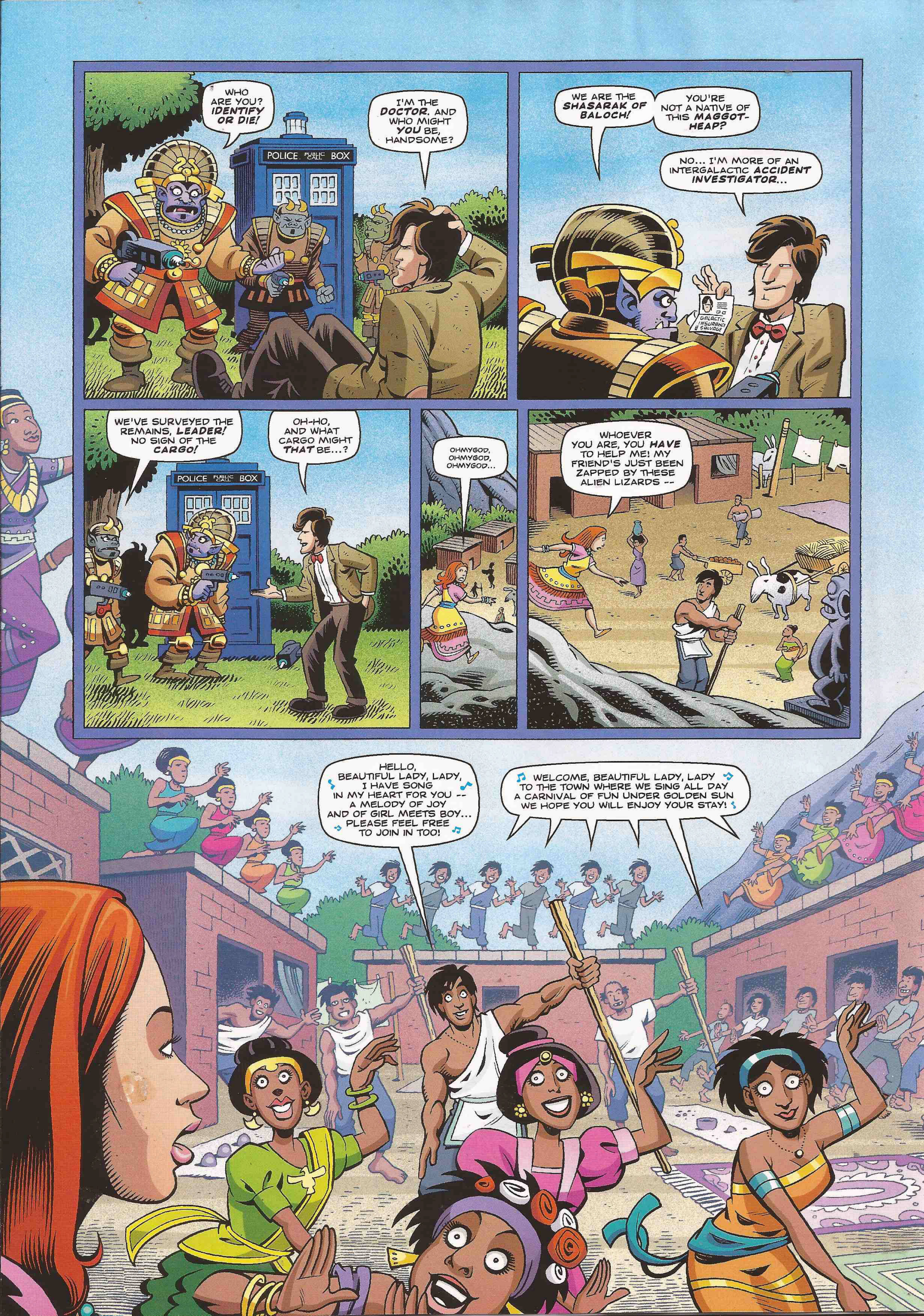

ZRAAAK!
WE'RE HIT!
THE CARGO, IS IT DAMAGED? REPORT! REPORT!
NEVER MIND THE CARGO, SIR -- THEY'VE WIPED OUT OUR ENGINES! WE'RE DONE FOR!
WHAT DO YOU MEAN, "DONE FOR"?
I MEAN, CAPTAIN, WITHOUT OUR ENGINES, THEN --
WE'RE GONNA CRASH INTO THAT PLANET, DAMNIT! THERE'S NO WAY THAT WE CAN ALTER COURSE! I ENVISION WITH PRECISION A QUITE IMMINENT COLLISION WE'RE GONNA STRIKE IT WITH GREAT FORCE!
WE'RE GONNA SMASH INTO THAT PLANET, DAMNIT! THIS SHIP'S GONNA BE A TOTAL WRECK! IT'S TOO LATE TO ABATE A CATASTROPHIC FATE I WISH I WASN'T STOOD ON THIS FLIGHT DECK!
WE'RE GONNA CRASH INTO THAT PLANET, DAMNIT! YOU ONLY HAVE TO CALCULATE THE ODDS! IT'S A FACT THIS IMPACT WILL NOT LEAVE THIS SHIP INTACT WHICH REMINDS ME -- WHAT ABOUT THE ESCAPE PODS?

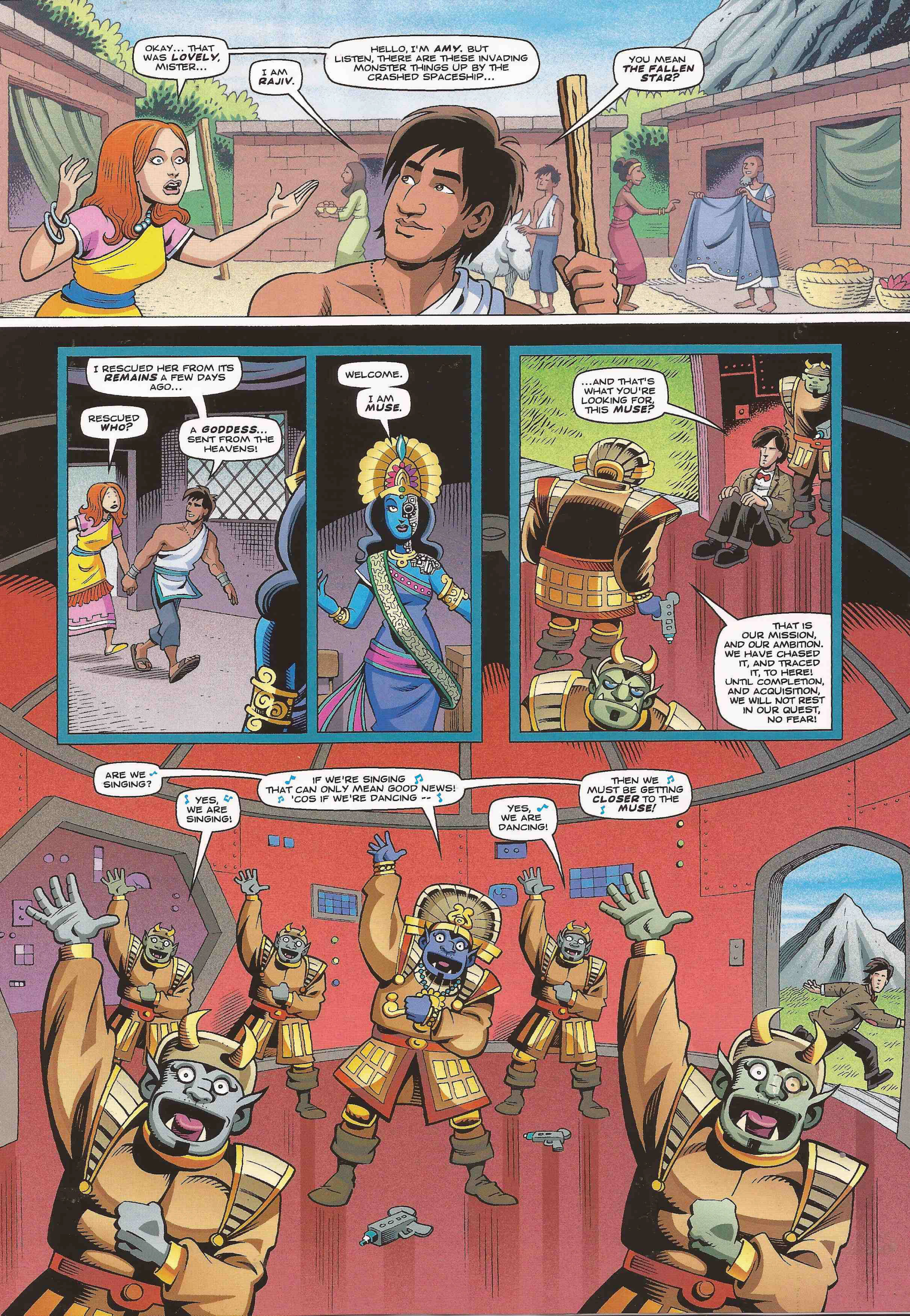

WHUMMP!
POLICE PUBLIC CALL BOX
VWORP! VWORP!
NO SURVIVORS... JUDGING BY THE IMPACT DEPTH, IT MUST'VE COME DOWN WITH QUITE A WALLOP!
I'M GUESSING EITHER ENGINE FAILURE -- OR SOME SERIOUSLY INATTENTIVE DRIVING!
SO THIS ISN'T EARTH, THEN?
NO, NOT EARTH. WRONG END OF THE GALAXY FOR THAT. WHOLE DIFFERENT POSTCODE!
BUT THE GRAVITY'S NOT TOO SEVERE, NO BACKGROUND RADIATION. AN OXYGEN-RICH ATMOSPHERE --
IT'S RIPE FOR EXPLORATION...!
♪ A STRANGE NEW WORLD! ♪ SOMEWHERE I'VE NOT BEEN BEFORE, I WONDER WHAT IT HOLDS IN STORE, ♪ NEW RACES THAT I'VE YET TO MEET, AND MONSTERS TO DEFEAT!
A STRANGE NEW WORLD! ♪ ♪ FLOATING ROUND A DISTANT STAR, HAVEN'T A CLUE WHERE WE ARE, ♪ OR IF THERE'S SOMETHING DEADLY HERE, DON'T EVEN KNOW THE YEAR! ♪
♪ A STRANGE NEW WORLD! LOVE THIS BIT, IT'S REALLY COOL, ♪ DON'T WANDER OFF, POND -- THAT'S THE RULE! ♪ SOMEWHERE NEW IN TIME AND SPACE A THRILL YOU CAN'T REPLACE! ON A STRANGE, STRANGE NEW WORLD!

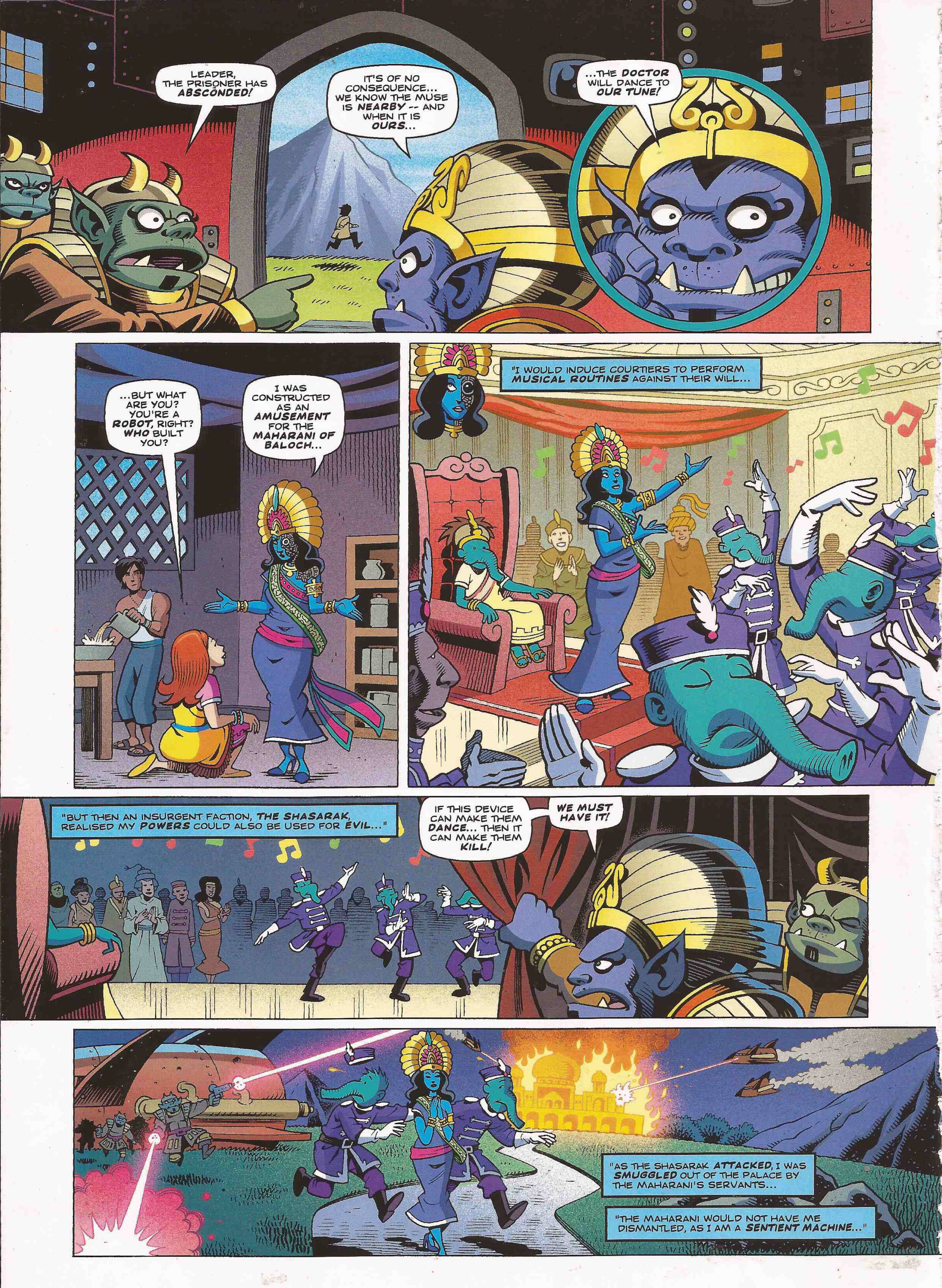
Planet Bollywood!

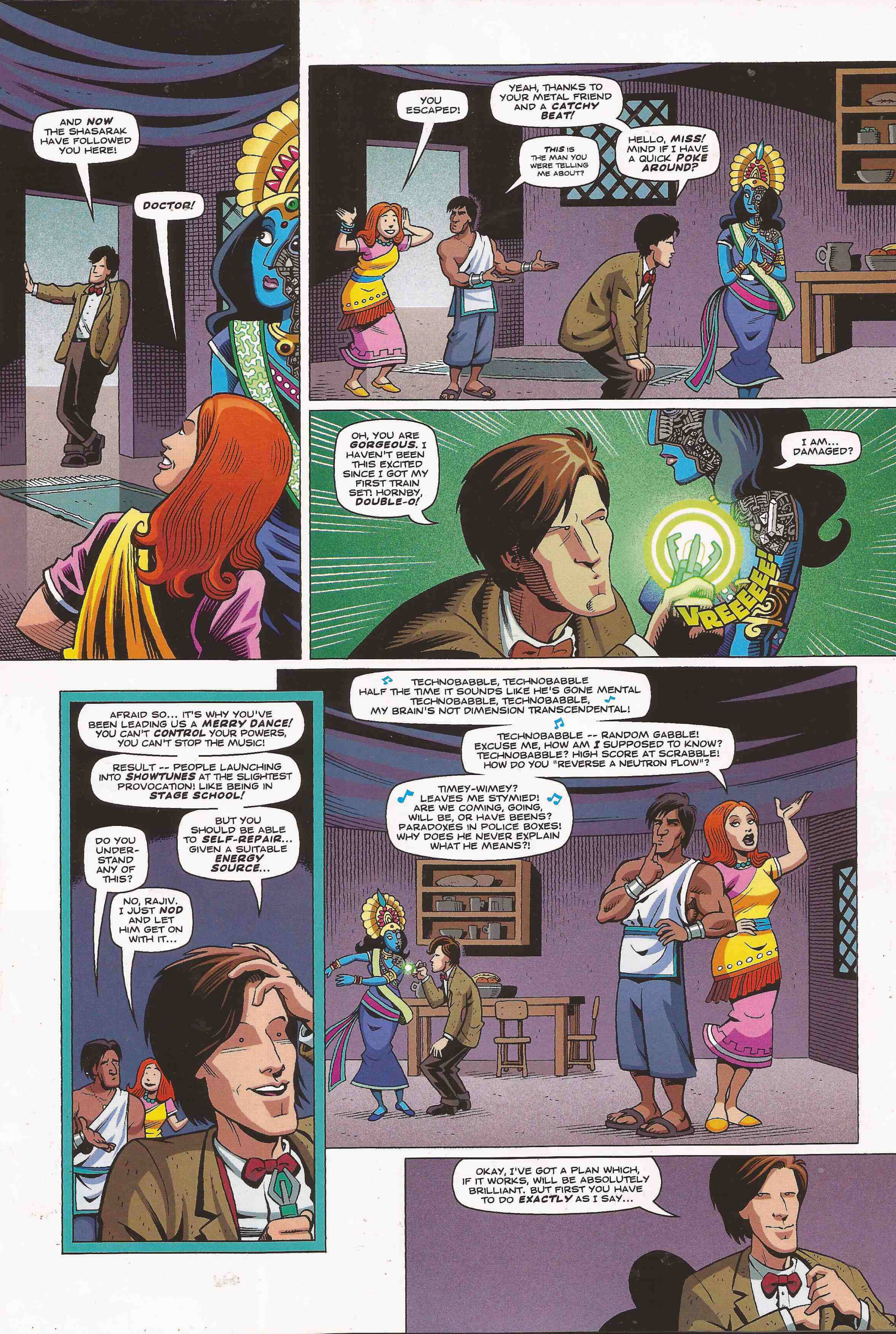
JONATHAN MORRIS - STORY
ROGER LANGRIDGE - ART
JAMES OFFREDI - COLOURS
TOM SPILSBURY & SCOTT GRAY - EDITORS

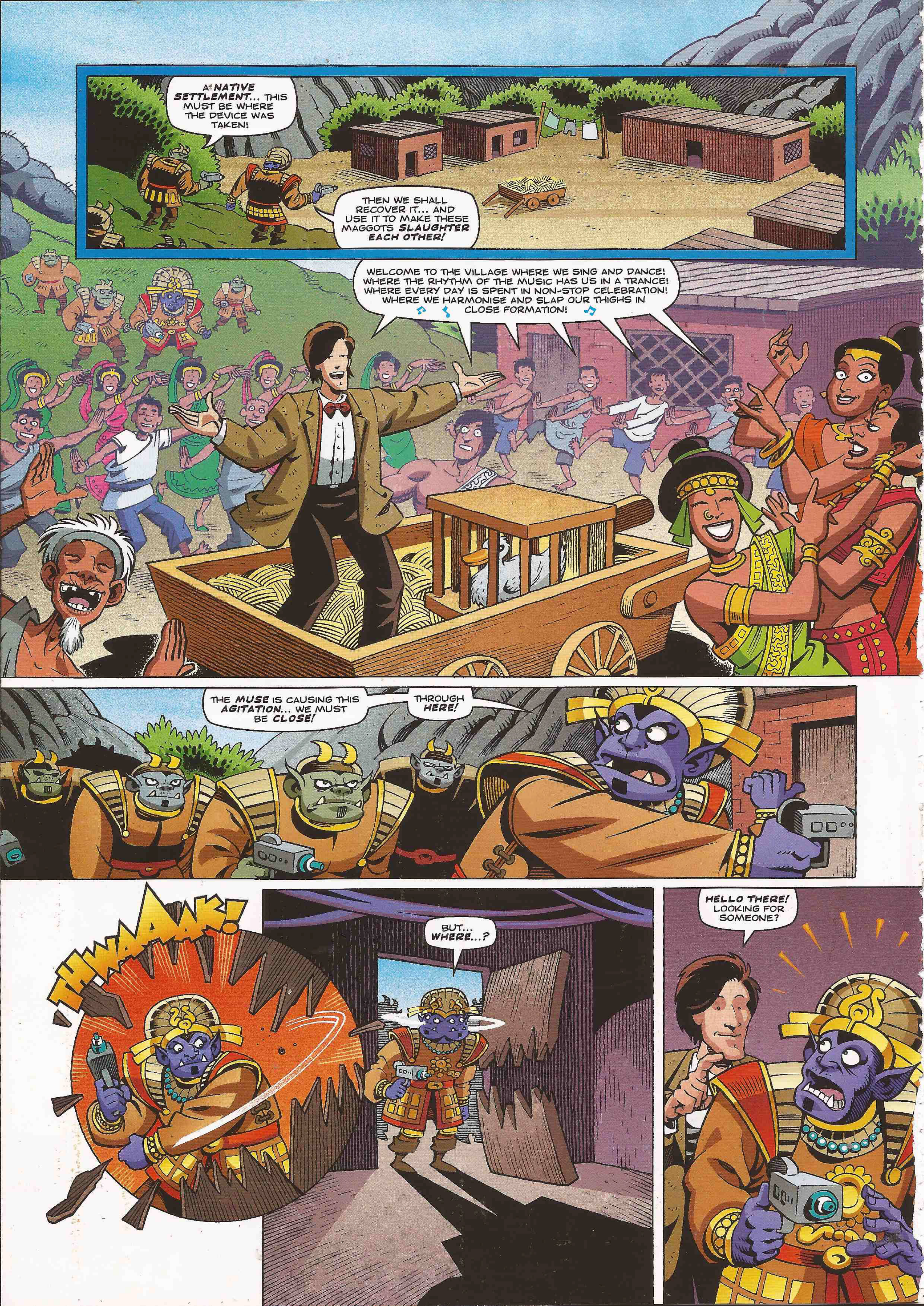

OKAY, THAT WAS **WEIRD!**
WEIRD? WE JUST BURST INTO **SONG!**
THAT'S PAST WEIRD AND INTO **TOTALLY FREAKIN' BIZARRE!**
WHAT D'YOU THINK CAUSED IT?
NOT SURE, AMY. I'VE GOT A **THEORY** --
VROOOOOSH!
-- IT MIGHT HAVE **SOMETHING** TO DO WITH **THEM!**
THEY DON'T LOOK VERY FRIENDLY...
NO... GRAVITY-SHOCK **BATTLE-ARMOUR,** HIGH-INTENSITY **LASER CANNONS...**
WHICH CAN MEAN ONLY ONE THING...
...RUUUN!
WOAAAH!
VWAPPA-SHAPP-SHAPP!

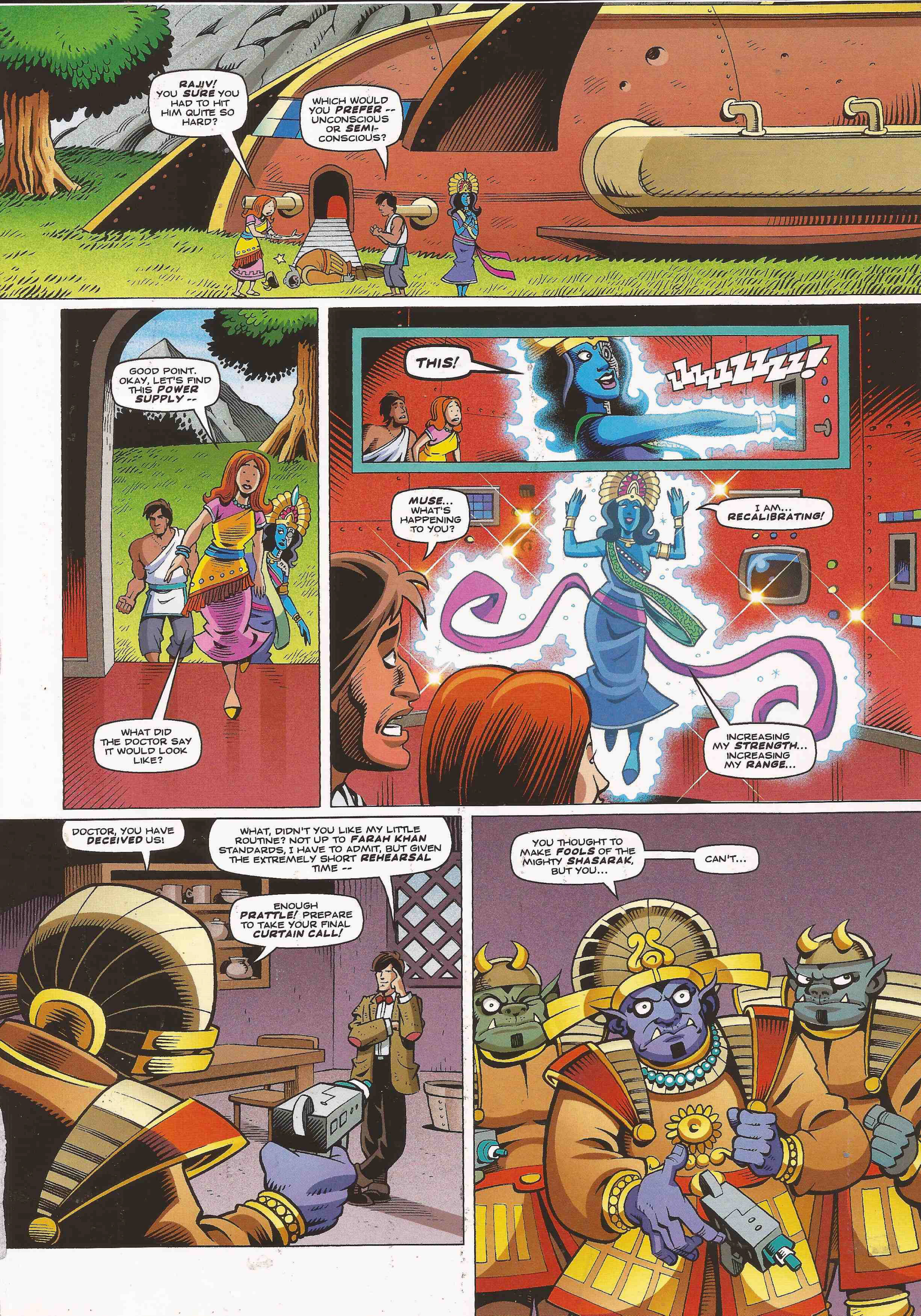

WHO ARE YOU? IDENTIFY OR DIE!
POLICE PUBLIC CALL BOX
I'M THE DOCTOR. AND WHO MIGHT YOU BE, HANDSOME?
WE ARE THE SHASARAK OF BALOCH!
YOU'RE NOT A NATIVE OF THIS MAGGOT-HEAP?
NO... I'M MORE OF AN INTERGALACTIC ACCIDENT INVESTIGATOR...
GALACTIC INSURANCE & SALVAGE
WE'VE SURVEYED THE REMAINS, LEADER! NO SIGN OF THE CARGO!
OH-HO, AND WHAT CARGO MIGHT THAT BE...?
POLICE PUBLIC CALL BOX
OHMYGOD, OHMYGOD, OHMYGOD...
WHOEVER YOU ARE, YOU HAVE TO HELP ME! MY FRIEND'S JUST BEEN ZAPPED BY THESE ALIEN LIZARDS --
HELLO, BEAUTIFUL LADY, LADY, I HAVE SONG IN MY HEART FOR YOU -- A MELODY OF JOY AND OF GIRL MEETS BOY... PLEASE FEEL FREE TO JOIN IN TOO!
WELCOME, BEAUTIFUL LADY, LADY, TO THE TOWN WHERE WE SING ALL DAY A CARNIVAL OF FUN UNDER GOLDEN SUN WE HOPE YOU WILL ENJOY YOUR STAY!

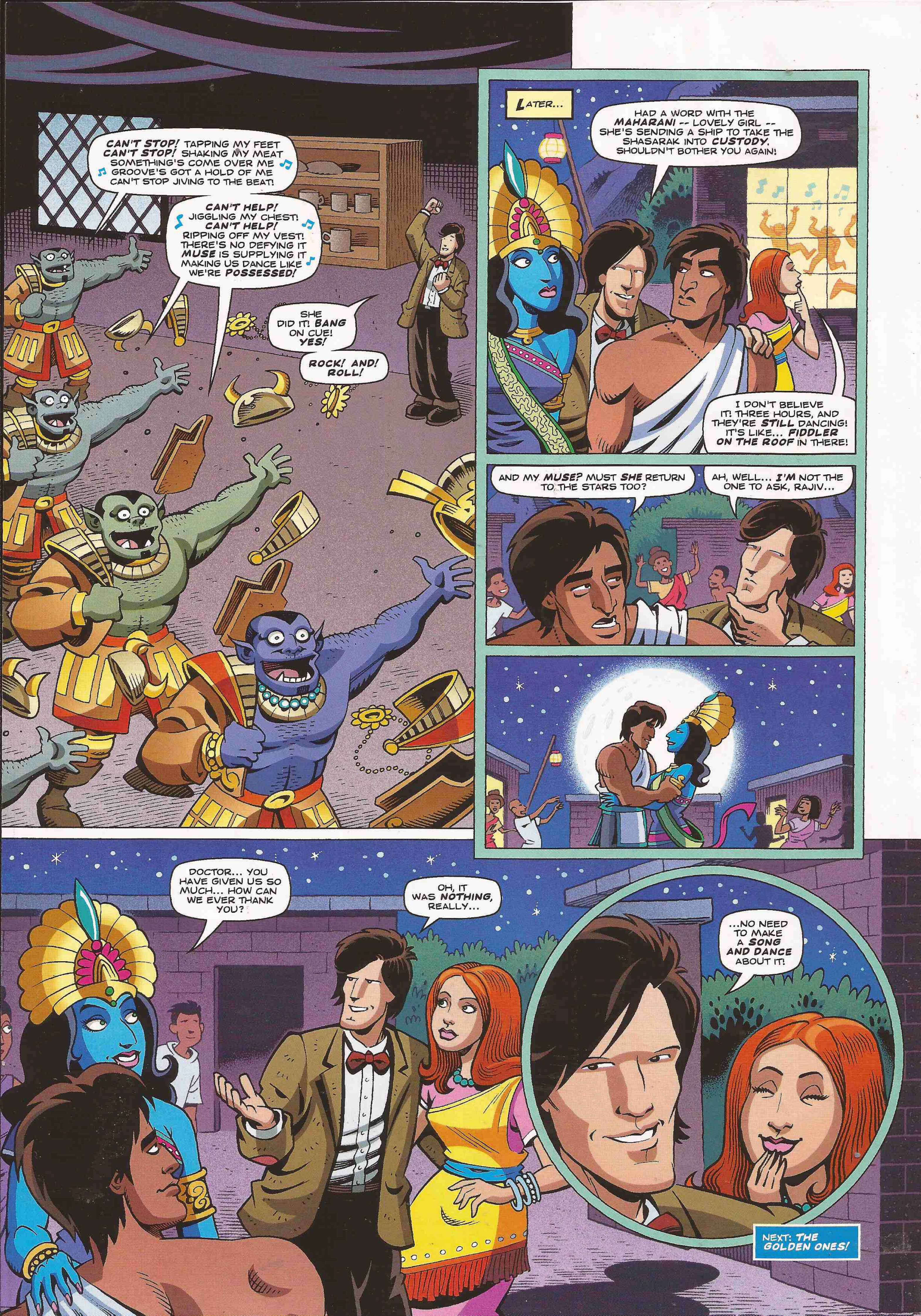

OKAY... THAT WAS **LOVELY**, MISTER...
HELLO, I'M **AMY**. BUT LISTEN, THERE ARE THESE INVADING MONSTER THINGS UP BY THE CRASHED SPACESHIP...
I AM **RAJIV**.
YOU MEAN **THE FALLEN STAR?**
I RESCUED HER FROM ITS **REMAINS** A FEW DAYS AGO...
RESCUED **WHO?**
A **GODDESS**... SENT FROM THE HEAVENS!
WELCOME.
I AM **MUSE**.
...AND THAT'S WHAT YOU'RE LOOKING FOR, THIS **MUSE?**
THAT IS OUR MISSION, AND OUR AMBITION. WE HAVE CHASED IT, AND TRACED IT, TO HERE! UNTIL COMPLETION, AND ACQUISITION, WE WILL NOT REST IN OUR QUEST, NO FEAR!
ARE WE ♪ SINGING?
♪ YES, ♪ WE ARE SINGING!
♪ IF WE'RE SINGING ♪ THAT CAN ONLY MEAN GOOD NEWS! ♪ 'COS IF WE'RE DANCING -- ♪
YES, ♪ WE ARE DANCING!
THEN WE ♪ MUST BE GETTING **CLOSER** TO THE **MUSE!** ♪


LEADER, THE PRISONER HAS ABSCONDED!
IT'S OF NO CONSEQUENCE... WE KNOW THE MUSE IS NEARBY -- AND WHEN IT IS OURS...
...THE DOCTOR WILL DANCE TO OUR TUNE!
...BUT WHAT ARE YOU? YOU'RE A ROBOT, RIGHT? WHO BUILT YOU?
I WAS CONSTRUCTED AS AN AMUSEMENT FOR THE MAHARANI OF BALOCH...
"I WOULD INDUCE COURTIERS TO PERFORM MUSICAL ROUTINES AGAINST THEIR WILL...
"BUT THEN AN INSURGENT FACTION, THE SHASARAK, REALISED MY POWERS COULD ALSO BE USED FOR EVIL..."
IF THIS DEVICE CAN MAKE THEM DANCE... THEN IT CAN MAKE THEM KILL!
WE MUST HAVE IT!
"AS THE SHASARAK ATTACKED, I WAS SMUGGLED OUT OF THE PALACE BY THE MAHARANI'S SERVANTS...
"THE MAHARANI WOULD NOT HAVE ME DISMANTLED, AS I AM A SENTIENT MACHINE..."

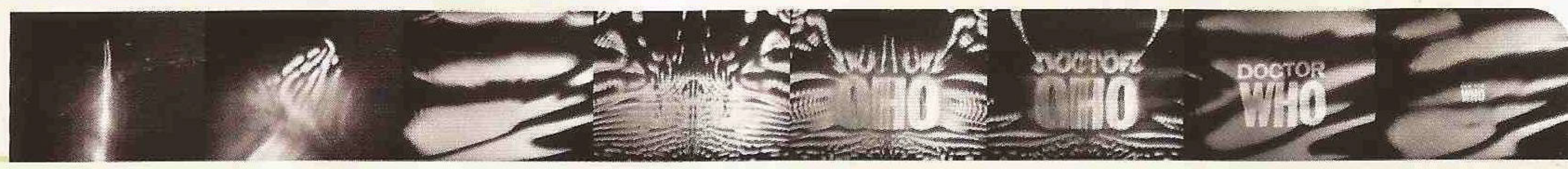

AND NOW THE SHASARAK HAVE FOLLOWED YOU HERE!
DOCTOR!
YOU ESCAPED!
YEAH, THANKS TO YOUR METAL FRIEND AND A CATCHY BEAT!
THIS IS THE MAN YOU WERE TELLING ME ABOUT?
HELLO, MISS! MIND IF I HAVE A QUICK POKE AROUND?
OH, YOU ARE GORGEOUS. I HAVEN'T BEEN THIS EXCITED SINCE I GOT MY FIRST TRAIN SET! HORNBY, DOUBLE-O!
I AM... DAMAGED?
VREEEEEE!
AFRAID SO... IT'S WHY YOU'VE BEEN LEADING US A MERRY DANCE! YOU CAN'T CONTROL YOUR POWERS, YOU CAN'T STOP THE MUSIC!
RESULT -- PEOPLE LAUNCHING INTO SHOWTUNES AT THE SLIGHTEST PROVOCATION! LIKE BEING IN STAGE SCHOOL!
BUT YOU SHOULD BE ABLE TO SELF-REPAIR... GIVEN A SUITABLE ENERGY SOURCE...
DO YOU UNDERSTAND ANY OF THIS?
NO, RAJIV. I JUST NOD AND LET HIM GET ON WITH IT...
♪ TECHNOBABBLE, TECHNOBABBLE HALF THE TIME IT SOUNDS LIKE HE'S GONE MENTAL TECHNOBABBLE, TECHNOBABBLE, ♪ MY BRAIN'S NOT DIMENSION TRANSCENDENTAL!
♪ TECHNOBABBLE -- RANDOM GABBLE! EXCUSE ME, HOW AM I SUPPOSED TO KNOW? TECHNOBABBLE? HIGH SCORE AT SCRABBLE! HOW DO YOU "REVERSE A NEUTRON FLOW"?
♪ TIMEY-WIMEY? LEAVES ME STYMIED! ♪ ARE WE COMING, GOING, WILL BE, OR HAVE BEENS? PARADOXES IN POLICE BOXES! WHY DOES HE NEVER EXPLAIN WHAT HE MEANS?!
OKAY, I'VE GOT A PLAN WHICH, IF IT WORKS, WILL BE ABSOLUTELY BRILLIANT. BUT FIRST YOU HAVE TO DO EXACTLY AS I SAY...


A NATIVE SETTLEMENT... THIS MUST BE WHERE THE DEVICE WAS TAKEN!
THEN WE SHALL RECOVER IT... AND USE IT TO MAKE THESE MAGGOTS SLAUGHTER EACH OTHER!
WELCOME TO THE VILLAGE WHERE WE SING AND DANCE! WHERE THE RHYTHM OF THE MUSIC HAS US IN A TRANCE! WHERE EVERY DAY IS SPENT IN NON-STOP CELEBRATION! WHERE WE HARMONISE AND SLAP OUR THIGHS IN CLOSE FORMATION!
THE MUSE IS CAUSING THIS AGITATION... WE MUST BE CLOSE!
THROUGH HERE!
THWAAAK!
BUT... WHERE...?
HELLO THERE! LOOKING FOR SOMEONE?


RAJIV! YOU SURE YOU HAD TO HIT HIM QUITE SO HARD?
WHICH WOULD YOU PREFER -- UNCONSCIOUS OR SEMI-CONSCIOUS?
GOOD POINT. OKAY, LET'S FIND THIS POWER SUPPLY --
WHAT DID THE DOCTOR SAY IT WOULD LOOK LIKE?
THIS!
ZZZZZZZZ!
MUSE... WHAT'S HAPPENING TO YOU?
I AM... RECALIBRATING!
INCREASING MY STRENGTH... INCREASING MY RANGE...
DOCTOR, YOU HAVE DECEIVED US!
WHAT, DIDN'T YOU LIKE MY LITTLE ROUTINE? NOT UP TO FARAH KHAN STANDARDS, I HAVE TO ADMIT, BUT GIVEN THE EXTREMELY SHORT REHEARSAL TIME --
ENOUGH PRATTLE! PREPARE TO TAKE YOUR FINAL CURTAIN CALL!
YOU THOUGHT TO MAKE FOOLS OF THE MIGHTY SHASARAK, BUT YOU...
CAN'T...


CAN'T STOP! TAPPING MY FEET
CAN'T STOP! SHAKING MY MEAT
SOMETHING'S COME OVER ME
GROOVE'S GOT A HOLD OF ME
CAN'T STOP JIVING TO THE BEAT!
CAN'T HELP! JIGGLING MY CHEST! CAN'T HELP! RIPPING OFF MY VEST! THERE'S NO DEFYING IT MUSE IS SUPPLYING IT MAKING US DANCE LIKE WE'RE POSSESSED!
SHE DID IT! BANG ON CUE! YES!
ROCK! AND! ROLL!
LATER...
HAD A WORD WITH THE MAHARANI -- LOVELY GIRL -- SHE'S SENDING A SHIP TO TAKE THE SHASARAK INTO CUSTODY. SHOULDN'T BOTHER YOU AGAIN!
I DON'T BELIEVE IT! THREE HOURS, AND THEY'RE STILL DANCING! IT'S LIKE... FIDDLER ON THE ROOF IN THERE!
AND MY MUSE? MUST SHE RETURN TO THE STARS TOO?
AH, WELL... I'M NOT THE ONE TO ASK, RAJIV...
DOCTOR... YOU HAVE GIVEN US SO MUCH... HOW CAN WE EVER THANK YOU?
OH, IT WAS NOTHING, REALLY...
...NO NEED TO MAKE A SONG AND DANCE ABOUT IT!
NEXT: THE GOLDEN ONES!

Alan Barnes travels back to London in the swinging sixties and finds out what happened when *Doctor Who* got groovy...



The War Machines

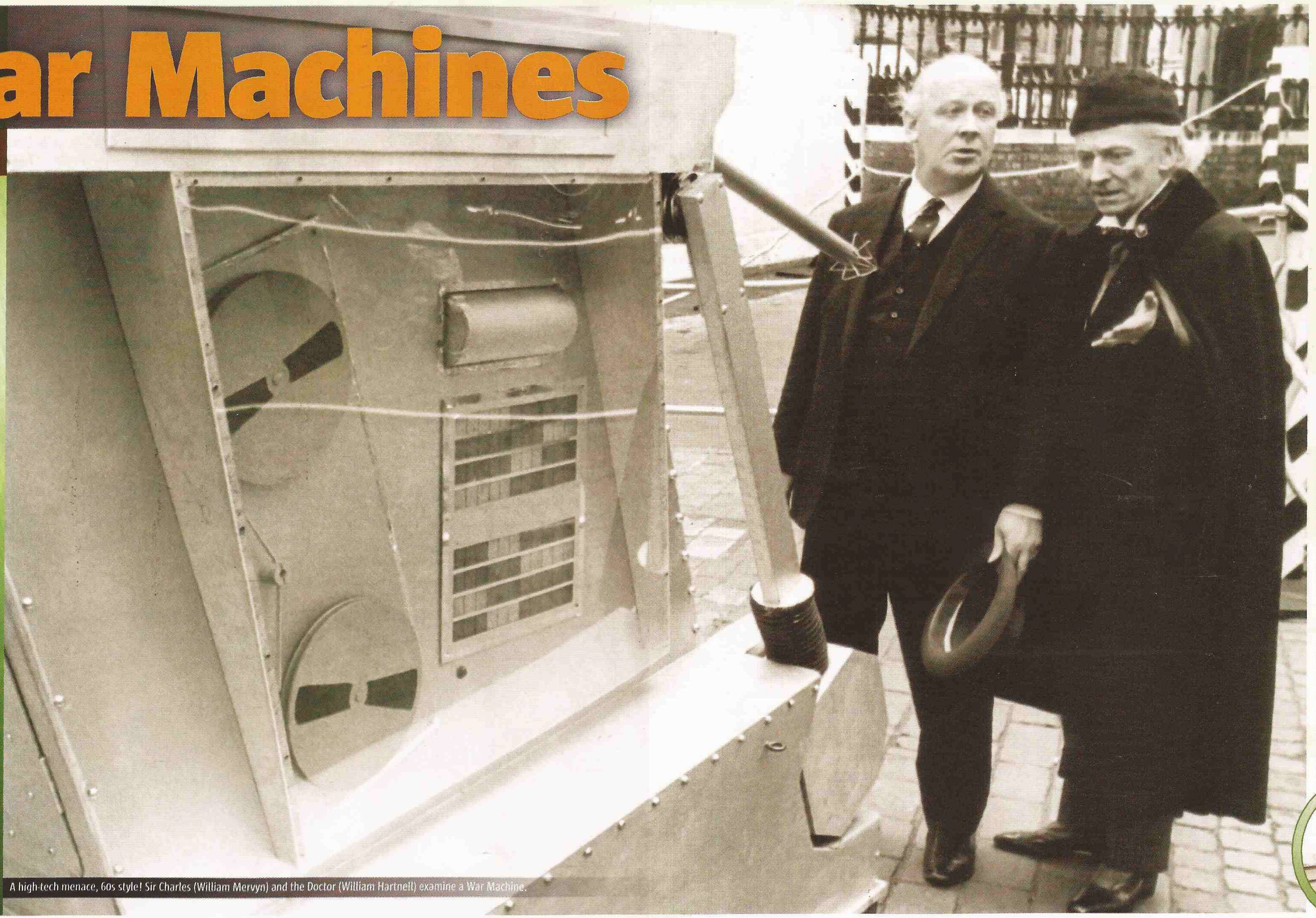
"This bird saved my life, see?"

The War Machines (1966) opens with a bird's eye view suggesting the TARDIS plummeting into contemporary London. Interesting to note that *Rose* (2005), the story that revived *Doctor Who* for the twenty-first century, began with a similar shot – and, in many ways, *The War Machines* was a reboot of the series, too. *Planet of Giants* aside, for the first time, a *Doctor Who* serial would be set entirely in the present day – designed not as an escape from the modern world, but as a reflection of it.

With this change in perspective came a change in viewpoint, with companion characters Steven and Dodo suddenly departing, brutally extinct at the behest of the incoming production team. Their replacements, Ben and Polly, are hugely significant: part-aspirational figures, there's a direct line to be drawn between Able Seaman Jackson and Miss Wright (as Polly's audition piece named her) to many of the most recent companions. Ace, Rose Tyler, Mickey Smith, Martha Jones, Donna Noble – Sarah Jane Smith, too: they might have stepped aboard the TARDIS, but their feet remain grounded in London, now.

But where Steven and Dodo were surrogate grandchildren for the elderly Doctor (explicitly so, in Dodo's case), Ben and Polly seem more to adopt him – and all the testimony of the time suggests that First Doctor actor William Hartnell didn't like it. Their arrival surely hastened his retirement in *The Tenth Planet* (1966), just two stories hence. Nothing would ever be quite the same again...

As if that wasn't enough: *The War Machines* serves as a template for the squaddies-versus-aliens stories of the early 1970s 'UNIT era'... and, as we'll see, invents the internet into the bargain!



A high-tech menace, 60s style! Sir Charles (William Mervyn) and the Doctor (William Hartnell) examine a War Machine.

EPISODE 1

BROADCAST: 25 JUNE 1966

The TARDIS lands beside a central London square.

Ian Stuart Black's Target Books novelisation *Doctor Who: The War Machines* (1989) begins with the Doctor and Dodo in the TARDIS, watching as the panorama of the city below develops through time: 'Tall buildings were springing up where once Georgian squares had stood, where the rubble of a recent war had lain...' Dodo is astonished by the changes in the city's inhabitants in the short time she's been away – 'Look at their hair! The length of it! Even the men! ... It's as though a new generation has taken over London' – and the TARDIS bypasses Carnaby Street *en route* to its eventual landing site.

Director Michael Ferguson had planned to situate the TARDIS in Portman Square, off Baker Street, so he might obtain a view of the parked Police Box from the top of the Post Office Tower. He was forced to find an alternative, however, when permission to film in and around the Tower was refused on the grounds that the proposed shooting date fell on the first weekend after the Tower had been opened to the public (by the unlikely pairing of Postmaster General Tony Benn and holiday camp commandant Sir Billy Butlin, in fact). Ferguson's chosen alternative, Bedford Square, lies south-east of the Tower, and the London panorama was actually filmed from another recently completed West End folly: the Centre Point building, New Oxford Street, on Sunday 22 May 1966.

The Doctor and Dodo's following dialogue was actually taped as part of Episode 1's studio recording, 19 days later... with a since-refurbished TARDIS prop, which is why its window frames suddenly paint themselves in, and its (painted-over) St John Ambulance badge disappears entirely, never to be seen again on a full-sized TARDIS until *The Eleventh Hour* (2010).

Dr Who (William Hartnell) hangs an 'Out of Order' sign on the TARDIS door, telling companion Dodo (Jackie Lane) that he wouldn't want it mistaken for a real police box...

... which is exactly what Dodo did when she spotted the TARDIS on Wimbledon Common, gatecrashing her way into the Doctor's life in *The Massacre of St Bartholomew's Eve: Bell of Doom* (1966). Should we presume that the Doctor learned from that experience?

A patrolling policeman passes by, prompting Dodo to snort: "If only he could [get in] – Scotland Yard whipped off into time and space, ah ha ha ha ha!" Strangely enough, that's exactly what happens to London copper Tom Campbell (Bernard Cribbins) in *Daleks: Invasion Earth – 2150 AD*, the big screen adaptation of *The Dalek Invasion of Earth* (1964) ... which premièred in town on 22 July 1966, just six days after the final episode of *The War Machines* went out. Should we presume that someone in the *Doctor Who* production team is having a dig?

Construction of the new Post Office Tower has been completed, notes Dodo.

Why's Londoner Dodo so surprised to see the Tower complete? The General Post Office Tower, built to support telecommunications traffic, began construction in June 1961, was 'topped' in July 1964, and was opened (albeit not yet to the public) by Prime Minister Harold Wilson in October 1965. Could Dodo have originally left London earlier than we might have assumed from the contemporary setting of the closing scenes of *Bell of Doom*?

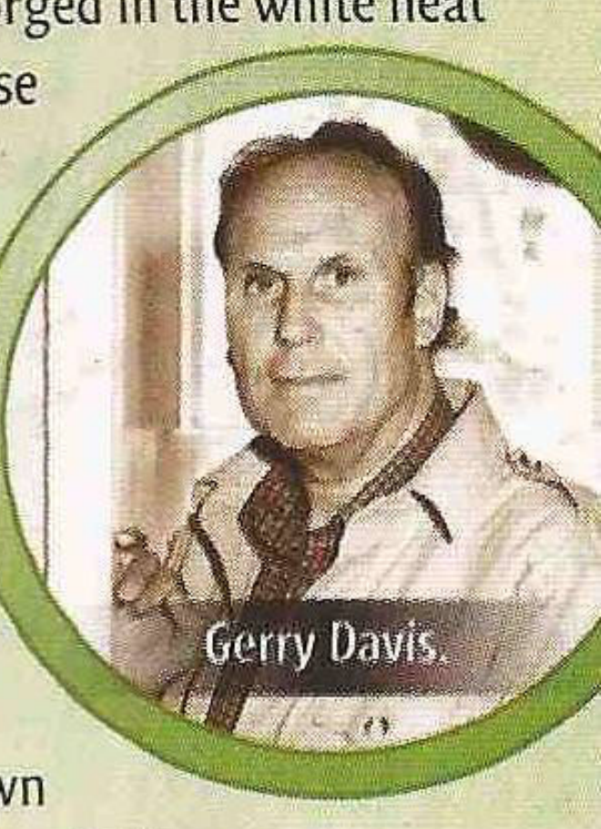
The Doctor, however, senses something alien about the tower, and feels a prickling in his skin...

"Just as I had when I fought the – thought the Daleks were near," claims the Doctor. He's not suffered this affliction before – certainly, the Daleks' appearance in the first episode endings of both *The Dalek Invasion of Earth* (1964) and *The Chase* (1965) came as an almighty shock to him! In this instance, however... he might actually be right. He's about to meet new companions Ben and Polly, who will ultimately depart the TARDIS in *The Faceless Ones* (1967), on 20 July 1966 – the same day they first boarded it, they realise. *The Faceless Ones* segues seamlessly into *The Evil of the Daleks* (1967), where it's revealed the Daleks are indeed at work in London around this time, plotting to ➤

> 'Why is **Dodo so surprised** to see the Tower complete? **Might she have left London much earlier** than we might have assumed?'

ESSENTIAL INFO

The last of the ten adventures making up *Doctor Who*'s third season, *The War Machines* (1966) was the first serial to be commissioned in its entirety by the newly-installed team of producer Innes Lloyd and script editor Gerry Davis. Their 'big idea' was to phase out the less popular historical adventures in favour of more modern, science-driven scenarios. The series reforged in the white heat of this revolution – to paraphrase a famous quote by then Prime Minister Harold Wilson – would have no place for such outdated methods.

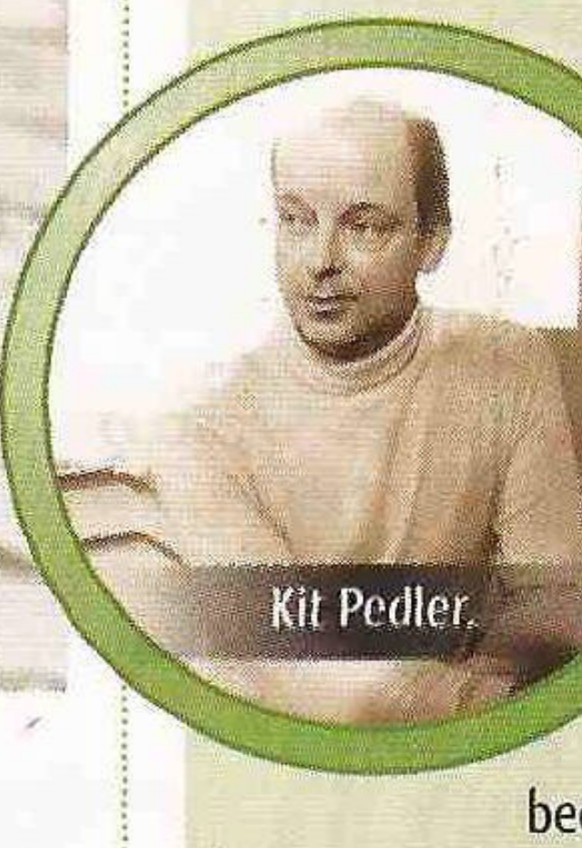


Gerry Davis.

To this end, Davis attempted to recruit a scientific adviser for the series. Luminaries including Dr Alex Comfort (later best known for his book *The Joy of Sex*, 1972) and TV astronomer Patrick Moore failed to inspire – but Davis found his man in London University opthalmologist Dr Christopher 'Kit' Pedler (1927-81), who, in response to Davis' question, 'What would happen if the Post Office Tower took over?', proposed a scenario whereby a communications super-computer installed in the Tower hijacked telephone lines in its bid to destroy redundant humankind.

The story worked out by Pedler and Davis was given over to BBC staff writer Pat Dunlop to develop – but Dunlop delivered only a single episode's worth of *Doctor Who and the Computers* before resigning the commission in favour of a script consultancy on police drama *Dixon of Dock Green* (1955-76). Ian Stuart Black (1915-97), who'd authored the preceding serial *The Savages*, was drafted in as Dunlop's replacement, beginning again from scratch.

By February, Lloyd had decided to drop astronaut companion Steven (Peter Purves) with *The Savages* – and so *Doctor Who and the Computers* was written to introduce Steven's replacement, Richard – 'Rich' for short, who'd introduce himself to the Doctor's other companion, Dodo (Jackie Lane), on the floor of a Swinging London nightclub. But by the time Black had commenced work, Dodo had been dropped and Rich rethought: the Doctor's new companions were the modish Polly (a well-spoken Julie Christie type), and Cockney AB Ben Jackson (a rough Michael Caine).



Kit Pedler.

Following auditions in April, actors Anneke Wills (then married to Celestial Toymaker Michael Gough) and Michael Craze were contracted to appear as Polly and Ben in four serials, beginning with *The War Machines* – as the serial had been renamed. Dodo, meanwhile, was summarily dropped.

Black's scripts were delivered by 28 April 1966, less than a month before first-time director Michael Ferguson commenced insert filming, on location in London and at Ealing Film Studios, between Sunday 22 and Thursday 26 May. All four episodes were then recorded in sequence over four consecutive Fridays at Riverside Studios, Hammersmith – beginning with Episode 1 on the night of 10 June, each 15 days ahead of transmission.

In March 1974, the original two-inch videotapes for all four episodes were wiped for reuse by the BBC Engineering Department – but 16mm off-screen film recordings made by BBC Enterprises had aired overseas from 1967. By 1978, the serial was missing altogether from the BBC Film Library – but Episode 2 was recovered from a private collector, before (slightly edited) prints of all four episodes turned up in Nigeria in 1984. Most of those cuts have since been restored, but some picture elements from Episodes 3 and 4 remain missing.

steal the Doctor's TARDIS. In which case, he's wrong to identify the Tower as the source of his bad vibrations – and stumbles over WOTAN by mistake!

Followed by Dodo, he sets off to investigate...

... down Conway Street, off Bedford Square – filmed, with all the other West End scenes, on Sunday 22 May.

Later, security officer Major Green (Alan Curtis) ushers the Doctor and Dodo into a suite somewhere near the top of the Tower, where Professor Brett (John Harvey) presides over a state-of-the-art computer array. The Doctor is introduced as a specialist in computer development; Dodo, his secretary.

A storyline document dated March 1966 indicated that Brett was an 'old friend' of the Doctor's. That fact being lost in the final scripts, it's surprising, to say the least, that the Doctor and Dodo gain such easy access to the nerve centre of the Tower! To cover this, Black's Target retelling has the Doctor and Dodo stopping off in a milk bar and, over a couple of espressos, coming up with a plan to wangle their way into Brett's office. The Doctor forges a letter of recommendation from his former companion Ian Chesterton – who, apparently, 'made a big impact on science at the start of this decade' ... despite Chesterton having returned to London just the previous year, as *The Chase* (1965) has it.

Black's script described the WOTAN computer as being in possession of an 'almost human shape', with 'panels arranged like a squat, powerful body with a square, clearly-defined head'; Episode 2's directions referred to 'the figure of Wotan'.

The computer, explains Brett, is his life's work – a central intelligence connecting computers all over the world. Named WOTAN ('Will Operating Thought Analogue'), its existence is to be made public at a press conference that evening.

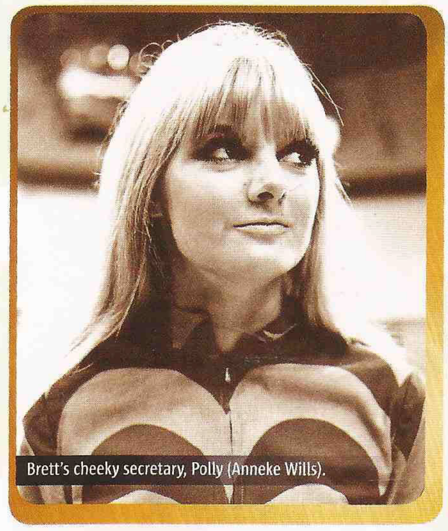
The name 'Wotan' – pronounced inconsistently with a 'w' and a 'v' – is most familiar from Richard Wagner's famously interminable quartet of operas, *Der Ring das Nibelungen* (1848-74), where it's given to the king of the Gods, analogous to the Norse 'Odin' (sometimes a god of war) and the Anglo-Saxon 'Woden'. We have to presume that Brett himself forged this slightly painful acronym – frankly, he *looks* like an opera bore!

A chunk of the Professor's dialogue was removed in editing: as recorded, he described how WOTAN's computer network might assist a V bomber which developed a fault in flight over the North Sea, or help a medical doctor working in a remote country.

The Doctor tests out Brett's claim that WOTAN never makes a mistake by asking it for the square root of 17422.

"131.993" – the answer printed out by WOTAN – is only "near enough", as the Doctor says, because WOTAN's wrong! The square root of 17422 is actually 131.99242402501744 – which, rounded to three decimal points, ought to be given as 131.992.

Dodo then asks WOTAN: "What does the word TARDIS mean?" Incredibly, it knows: "Time And Relative Dimensions In Space." Momentarily mesmerised by the machine, Dodo complains of a buzzing in her ears. Brett's secretary, Polly (Anneke Wills), sits her down. Dodo tells the with-it Polly that she feels out of touch: "What I'd really like is to go to the hottest night spot in town." Polly nominates a club, the Inferno...


Brett's cheeky secretary, Polly (Anneke Wills).

Further exchanges of dialogue were clipped from the end of this scene, where the Doctor arranges to meet Dodo at 'this "Infernal" club' – which Polly specifies as being located in Long Acre.

At the Inferno, Polly introduces Dodo to proprietor Kitty (Sandra Bryant) – who complains about a particularly morose sailor (Michael Craze), soon seen making his way across the busy dancefloor to his regular spot at the bar.

Polly didn't feature in the original storyline, in which Dodo remained a member of the TARDIS team. At the Inferno, therefore, Dodo encountered only 'Rich'.

The beat tunes playing at the Inferno came exclusively from *The Mood Modern* (1966), first in the now highly collectable KPM series of library tracks. All of the grooves featured – *Frantic Fracas*, *The Eyelash*, *Beat To Begin*, *Brow Beater*, *Latin Gear* and *Rhythm 'n' Beat* – were composed by Johnny Hawksworth (1924-), a one-time double bass player later responsible for, among many others, the Thames Television ident, *Salute to Thames* (1968: "dun dun dun dun/*dun* dun-dun duuun"), and the crunching electric riff of the *Roobarb* theme (1974: "der-ner-ner-ner/der-ner-ner-ner/der-ner-ner-nerr-ner-nerr...").

Polly fails in her mission to cheer up the seaman, who's miserable at being given a six-month shore posting while his ship, HMS *Teazer*, sails to the West Indies. But when Polly is harassed by a flashily-dressed young man (Ewan Proctor)...

The character who'll do "Anything for a giggle..." is credited 'Flash' – less a name, surely, than an indication of his being a 'Flash Harry' type?

... the sailor comes to her aid, knocking the boor to the floor. As Polly's harasser makes his exit, the sailor introduces himself as Ben Jackson. Meanwhile, the Doctor takes a taxi to the Royal Scientific Club...

At storyline stage, the Doctor attended not a press conference, but a sub-committee meeting of the Royal Society – where he encountered one 'Sir Robert'.

... where Sir Charles Summer (William Mervyn) is chairing a press conference concerning 'C-Day' ['Computer Day']: WOTAN will be linked to world computers in four days' time, on Monday 16 July.

In 1966, 16 July fell on a Saturday – the same day Episode 4 was transmitted (exactly like *The Big Bang* airing on 26 June 2010). But if Summers is to be believed, and 16 July really will be a Monday, *The War Machines* can only take place in 1973! Given the vast amount of evidence elsewhere in the serial to support a 1966 setting, we can only assume Sir Charles has made a slip of the tongue...

Sir Charles' diagram of the network of computers linked to WOTAN includes: the space launch and test sites at Cape Kennedy (now Cape Canaveral, Florida) and Woomera (South Australia); ELDO (the European Launcher Development Organisation, which in the 1960s tested space launchers at Woomera); Telstar (after the early satellite system, the second and last of which went out of operation on 16 May 1965); RN (the Royal Navy); and, least excitingly, EFTA (the European Free Trade Association).

WOTAN itself has no imaginative power, Sir Charles assures *New York Sketch* journalist Roy Stone (Ric Felgate).

At storyline stage, Stone was surnamed 'Pails'. Ric Felgate (1914-99) – then director Michael Ferguson's brother-in-law – went on to feature in two more Ferguson-directed serials: as Brent in *The Seeds of Death* (1969), then as Charles Van Lyden in *The Ambassadors of Death* (1970).

Brett, however, is back at the Tower – where he confides in Major Green his fears that someone has been watching him all day. Alone again, Brett's ears are assailed by a piercing electronic noise, which he is unable to resist. "What do you want?" he asks WOTAN.

The thrumming tone that signifies WOTAN exerting its hypnotic influence is *Hypnotic*, by electronic music pioneer Eric Siday (1905-76).

At the Inferno, Dodo complains that she's suffered a headache ever since leaving the Tower.

A brief cutaway shot of Brett walking down a (back-projected) street, *en route* to the Royal Scientific Club, was cut before transmission.

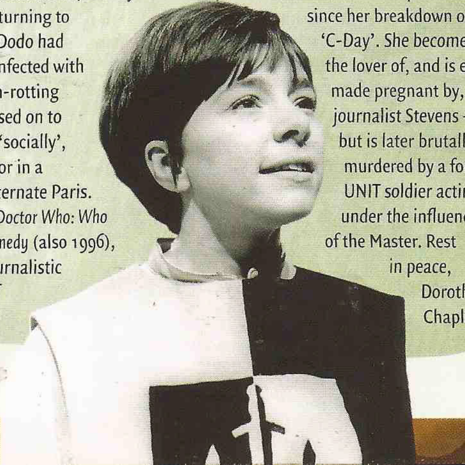
Brett arrives at the press conference, dragging his assistant Professor Krimpton (John Cater) away without explanation. To the Doctor, Sir Charles wonders if

DEAD AS A...

Alas, poor Dodo! Was there ever an unluckier companion? Not according to the few spin-off fictions to have speculated on her post-TARDIS existence, anyhow...

The *Brief Encounter* story *Ships* (**DWM** 186, 1992), written by Jamie Woolley, has the middle-aged Dodo as a single secretary, being cheated on by boyfriend Bill, lusted after by one 'Leering Larry' and regretting the "drab, mundane existence" into which she has fallen: "... why did I leave – WHY?"

But Dodo was to suffer far worse in the Virgin Publishing novels of the 1990s. Daniel O'Mahony's *Missing Adventure The Man in the Velvet Mask* (1996) revealed that, shortly before returning to London, Dodo had become infected with cerebrum-rotting virus passed on to her, um, 'socially', by an actor in a weird, alternate Paris. Then, in *Doctor Who: Who Killed Kennedy* (also 1996), a *faux*-journalistic exposé of the UNIT era credited to 'James Stevens' and David Bishop, Dodo appears as a homeless woman who's been in and out of mental hospitals ever since her breakdown on 'C-Day'. She becomes the lover of, and is even made pregnant by, journalist Stevens – but is later brutally murdered by a former UNIT soldier acting under the influence of the Master. Rest in peace, Dorothea Chaplet...



Two new friends for the Doctor – Polly and Ben (Michael Craze).

something is wrong with WOTAN. Meanwhile, Green also falls victim to the electronic noise...

▶ Black intended that those people taken over by WOTAN should identify themselves to the viewer by the fact of their wearing gloves, to conceal the physical evidence of their possession. That (rather bizarre) evidence was first set out in the scene where Green falls under WOTAN's influence. First, the Major's hands 'seem drawn to the large slot on the front of the computer...' He slides his hands into the slot, then 'stops, his face contorted in agony for a brief moment...' When he withdraws them, we see that 'the bones of each hand are standing out in relief and have darkened giving a skeletal effect...' Hence the need for gloves, also specified as being worn by both Brett and Dodo; hence the WOTAN 'head' has a mouth-like panel placed at exactly the right level for someone to slide their hands in...

... and is compelled to make a telephone call to Dodo at the Inferno. The electronic noise fills the receiver. "Yes, I understand," says Dodo, and exits the club.

At the Tower, Brett tells Krimpton that WOTAN has decided the world cannot progress with mankind running it: "From now on, we are to serve." Krimpton, also, succumbs to the weird noise.

The Doctor arrives at the Inferno...

▶ Kitty laughs: "He looks like that disc jockey!" A reference, surely, to the white-haired *Top of the Pops* presenter and Radio Luxembourg DJ Jimmy Savile, then 39 years old.

▶ "It isn't every day we get the over-20s in this place," claims Kitty. Has she actually looked at her clientele? They're not exactly teenagers!

... where Polly tells him that Dodo disappeared after receiving a telephone call.

'Writer **Ian Stuart Black intended that those taken over by WOTAN** would identify themselves to the viewer by **wearing gloves**!'

"There is one special human brain that WOTAN needs," Brett tells Krimpton and Green. Dodo asks WOTAN for her instructions. "Doc-tor... Who... is... re-quired," WOTAN (Gerald Taylor) tells her. "Bring... him... here."

▶ WOTAN and its acolytes will use the name 'Doctor Who' twice more – and all evidence suggests that both author Black and script editor Gerry Davis believed that 'Doctor Who' was how the series' main character was usually addressed: in the Davis-edited *The Gunfighters* (1966), the Doctor hadn't contradicted the implication; in the largely Davis-scripted *The Highlanders* (1966-67), he'll announce himself as the German 'Doctor Von Wer', suggesting 'Doctor Who'; and in *The Underwater Menace* (1967), he'll sign his name 'Dr W'. But WOTAN's line remains particularly vexatious. Twenty-three years later, in his novelisation, Black would amend it to: 'You... are to... bring the Doctor... here... The Doctor... is required...'

▶ It remains entirely unexplained, however, how WOTAN knows what TARDIS stands for – so it's not difficult to assume that its data banks contain information on a man sometimes known as 'the Doctor', sometimes 'Doctor Who', who possesses a Ship called the TARDIS. WOTAN's far more wrong, after all, to label the Doctor 'human' – and it's perfectly understandable why an inflexible computer might literalise a jokey form of address!

▶ In the closing credits, story originator Kit Pedler's surname is misspelled ('Pedlar') – and it won't be the last time, either!

EPISODE 2
BROADCAST: 2 JULY 1966

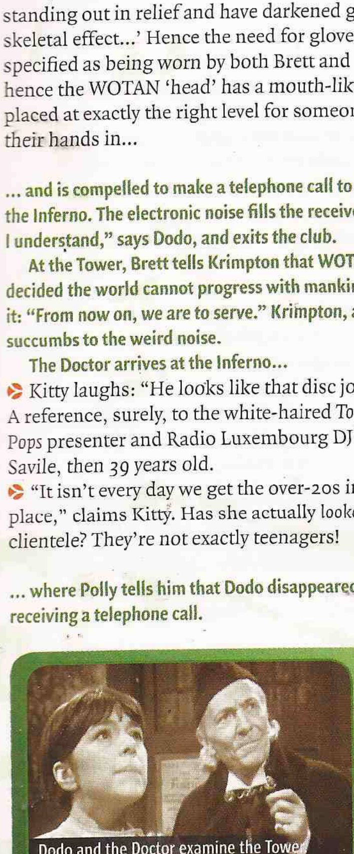
WOTAN prints out its orders: London will be the first capital to fall, followed by Washington and Moscow.

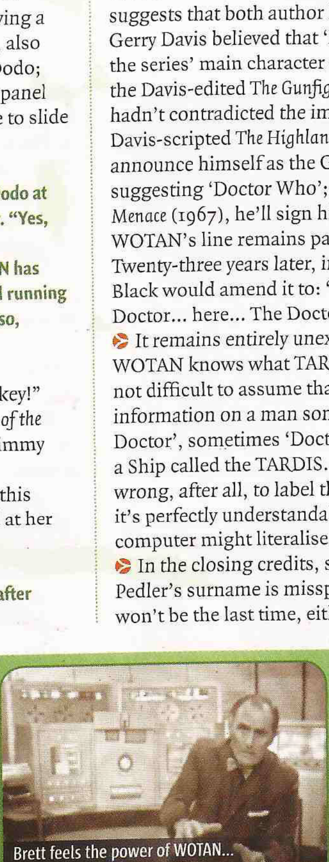
▶ Where's Dodo? The seeming discontinuity between the first and second episode is down to the fact that shots of the hypnotised Dodo responding to WOTAN's orders, by turning around and walking out of the door, were removed during editing of Episode 1. It has to be said, however, that on the face of it, there's little point in the possessed Dodo going to WOTAN just to be told to bring Doctor Who to the Tower, when she'd be far better off remaining behind at the Inferno and waiting for him to arrive! (In Black's original script, she'd have been presumed to have placed her hands in WOTAN's slot while up the Tower, since she'd be wearing gloves when she returned to the Inferno – although exactly when this might have happened is unclear.)

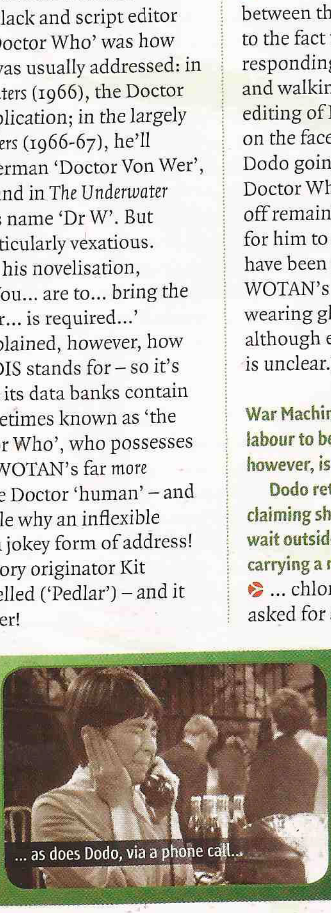
War Machines are to be constructed by thought-controlled labour to be recruited over the telephone. Top priority, however, is to enlist Doctor Who...

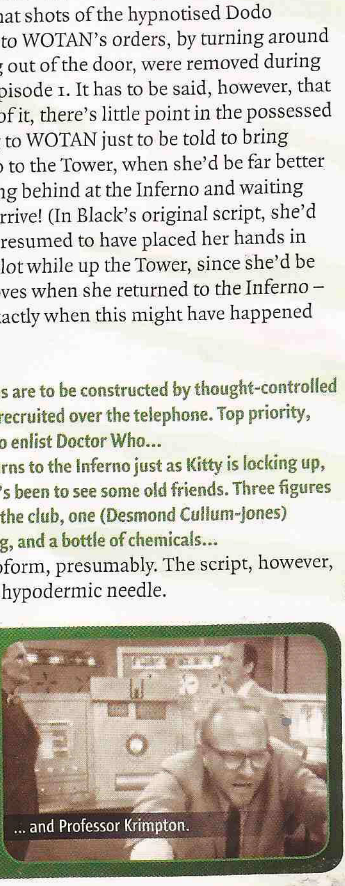
Dodo returns to the Inferno just as Kitty is locking up, claiming she's been to see some old friends. Three figures wait outside the club, one (Desmond Cullum-Jones) carrying a rag, and a bottle of chemicals...

▶ ... chloroform, presumably. The script, however, asked for a hypodermic needle.


Dodo and the Doctor examine the Tower.


Brett feels the power of WOTAN...


... as does Dodo, via a phone call...


... and Professor Krimpton.

… but they shrink back when Ben guides a black cab over to collect the Doctor, Dodo and Polly, once the Taxi-driver (Michael Rathborne) has deposited his fare, a Tramp (Roy Godfrey).

- The original storyline had an Australian in the Tramp's place.

Polly offers to stand Ben lunch if she meets him at the Tower Reception tomorrow…

- "Hey, I'm no deb's delight, you know," Ben tells Polly, jovially; "I can see that," she replies, witheringly – a common sailor being far too ineligible to delight any debutante… or secretary, even!

Ben departs to spend the night at a Services club. The Tramp, however, plans to doss down at a warehouse adjoining the Inferno… but the warehouse has been taken over by Brett's newly recruited labour force, who are busy manufacturing the first of WOTAN's War Machines.

- Many of the warehouse interiors were mounted at Ealing Film Studios on Monday 23 May, making use of the studio's sunken 'pit' area, and its sliding exterior doors.
- Footage showing welders at work (on an aircraft, in fact, not a War Machine!) was extracted from *War in the Air 50° North*, a film held by the Imperial War Museum.
- One of the series' most enduring bits of technological bric-a-brac features here, as part of the communications mechanism used by Brett: the 'freezing machine' prop originally constructed for *The Space Museum* (1965), then reused in *The Wheel in Space*, *The Mind Robber* (both 1968) and *Spearhead From Space* (1970).

Michael Craze and Anneke Wills, fresh faced and ready to take on the waiting press!

> '**Ian Stuart Black's scripts** described the War Machine as "**looking sufficiently human to be alarming**" with a "**small square head**"…'

Alerted by Brett to the stranger's presence, the Workmen hunt, capture and 'eliminate' the Tramp.

- Among the menacing Workmen (in later episodes, a Soldier), is the legend that was Mike Reid (1940-2007) – sometime stuntman, stand-up comic and as *EastEnders*' dodgy used car salesman Frank Butcher, a small screen icon. He also appeared in the *Doctor Who/EastEnders* charity crossover episode *Dimensions in Time* (1993).
- It's not clear exactly how the Workmen eliminate the hapless Tramp. Stage directions suggested they should carry hammers, levers and chisels – yes, *chisels!* – but, evidently, the production team thought better…
- Our first view of the tank-like Machine itself comes at the end of this scene. Black's scripts described the Machine as looking 'sufficiently human to be alarming', with (much like WOTAN itself) a 'small, square "head"', able to rotate, at the top of its 'body' – which 'stands on a wheeled base'. Beam-emitting lights set into the 'eye position' of the head were able to 'wink balefully' as necessary.

Having spent the night at Sir Charles' home, the Doctor reads in the next day's newspaper that the Tramp's body was found in Covent Garden at 3.00 AM…

- … but the papers would have 'gone to bed' long before the Inferno shut up shop. And why would a newspaper's picture library have a picture of the Tramp, taken while alive? Was he a noted Covent Garden 'face', perhaps?

Sir Charles, however, is pondering the overnight resignations of two prominent scientists from his faculty.

- Musing on this, the Doctor asks, "Yes, I wonder, Sir Charles, do you suppose, er, er… No, I don't suppose you would." Would *what*?!? No wonder Sir Charles next asks if the Doctor wants coffee – the old feller is surely in need of a hefty caffeine kick!

Polly arrives, having been sent to cover for Sir Charles' own secretary, who's called in sick. Sir Charles is wondering how Brett could possibly have known… when Dodo enters. She suggests the Doctor should offer his help to Brett, leading the Doctor to telephone the scientist.

- The script dictated that, on receiving the Doctor's call, Brett should tell Krimpton, 'It's Doctor Who…'

Switched through to WOTAN's thought control noise, the Doctor collapses in pain. When Sir Charles goes to fetch the Doctor some water, Dodo tells the Doctor he is now "one of us"… but the Doctor has been able to resist the instruction. The Doctor hypnotises Dodo, cancelling out WOTAN's control and putting her to sleep for 48 hours.

- The Doctor uses his signet ring to deprogram Dodo – an addition to the script, which might plausibly have been Hartnell's own suggestion.

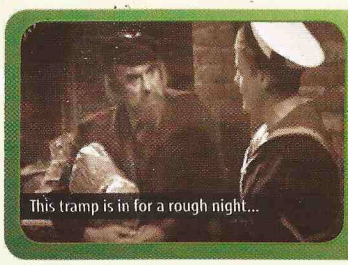
Sir Charles offers to send Dodo to recuperate at his house in the country.

As more component parts arrive at the warehouse…

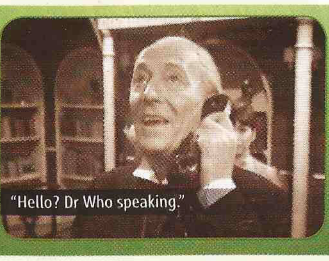
- Footage of an aircraft landing, and its freight unloading, derived from the programme *Exploring Your World*, broadcast 1 February 1966.

… Major Green orders the War Machine fitted with a destructive weapon – which is then tested on a compliant workman, who dies in its vapour.

- Black's scripts had the Machine being fitted with a weapon that emitted a sweeping 'spray of fire' from (presumably) a more conventional, projectile weapon, described as 'very like a sawn-off shotgun (very modern)'. A later insert showing the Machine's weaponry being tested out against

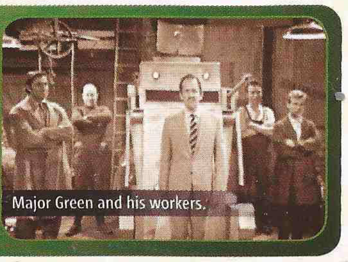


This tramp is in for a rough night…



"Hello? Dr Who speaking."

Ben is discovered by the War Machine!



Major Green and his workers.

"Come along children, no stopping to talk to strange machines controlled by mad computers."

'stacks of crates, bottles, equipment and other objects' was dropped.

Meanwhile, Polly returns to Brett's office, asking the possessed Prof: "Are you alright...?"
In the storyline, the thought-dominated Dodo escaped the Summer house and hurried back to the Tower, to explain to Brett why the plot to take over the Doctor failed. In the final scripts, the remaining part of Dodo's role was simply given over to Polly.

Ben turns up at Sir Charles', telling the Doctor that Polly has failed to make their date. He agrees to investigate the warehouse where the ill-fated Tramp told him he was headed, and returns to Covent Garden.
Shots of Ben passing by the Royal Opera House and the (since-defunct) Covent Garden market were filmed on location in WC2, on the morning of Thursday 26 May.

Sneaking inside the warehouse, Ben witnesses the War Machine undergoing a 'movement test', supervised by Green. But the Machine departs from its test, and homes in on intruder Ben...
Only one Machine prop was constructed, with its number changing from 3 to 9 as required. Machine 9 featured in the Ealing warehouse interiors... but when the action cuts to the electronic studio, it's Machine 3 that homes in on Ben!
In Black's scripts, the Machine knocked down and ran clean over a 'dazed' Workman stood in its path, leaving him motionless – presumably dead.

EPISODE 3
BROADCAST: 9 JULY 1966

Packing cases stall the War Machine, enabling Ben to dash for the exit...
... which makes for a pretty lame resolution to a cliffhanger: if only the Machine had stopped for fear of firing on the crates marked 'HIGH EXPLOSIVES' that Ben runs past a moment later!

... stopping short only when he encounters Polly in the warehouse yard. Acting under WOTAN's thought control, Polly seals the outer door. Workmen take Ben captive. "The machine shall deal with him," announces the Major.
The storyline had Ben-in-embryo Rich 'on trial before machines' – note that plural – leading to a point where one of the Machines would condemn him.

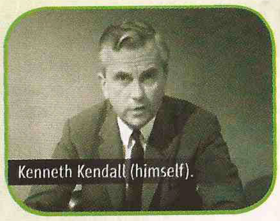
Polly steps in to prevent the War Machine from killing Ben, telling Green: "WOTAN requires all the labour we can find. Let him work, and destroy him later."

At the Tower, Krimpton has yet to complete the War Machines' final programming.
For *The War Machines'* video and DVD release, a cutaway to WOTAN covers pictures found to be missing from the BBC's print of the episode – although the soundtrack has been restored in full.

At the warehouse, WOTAN's labourers are working 'til they drop.
Green's karate chop to a Workman's neck was originally censored out by Australia's ABC, and was only restored to the serial when a collection of various ABC edits was returned to the BBC in 1996.

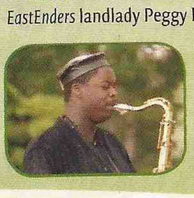
Polly tells Ben that the work "must be complete by tomorrow noon."
In a subsequent shot, the futuristic clock face being passed from one Workman to another was a prop built for *Daleks: Invasion Earth – 2150 AD.*

AS THEMSELVES


Kenneth Kendall (himself).

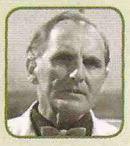
There's a notable first in *The War Machines* Episode 4, where original on screen BBC newsreader Kenneth Kendall (1924-) and BBC radio announcer Dwight Whylie (1936-2002) became the first people to specially record *Doctor Who* appearances playing themselves, the credit roller notwithstanding. Latterday *Treasure Hunt* and *Songs of Praise* presenter Kendall, in fact, had form at this sort of thing: he'd already made similar TV and film appearances in *A for Andromeda* (1961), *The Brain* (1962) and *Suspense: Virus X* (1962); later, he'd turn up as newscasters/announcers in, among others, *Adam Adamant Lives!: The Doomsday Plan* (1966), *They Came from Beyond Space* (1967), *2001: A Space Odyssey* (1968) and *Dead of Night: The Exorcism* (1972). Whylie, meanwhile, is noted for being the BBC's first black announcer; he later went on to manage the Jamaica Broadcasting Corporation.

The many others to have followed in Kendall and Whylie's footsteps, making *Doctor Who* appearances as themselves, include: BBC television presenter Alex Macintosh in *Day of the Daleks* (1972); jazz tootler Courtney Pine in *Silver Nemesis* (1988); *Blue Peter* presenter Matt Baker in *Aliens of London* (2005); jug-eared BBC political pundit Andrew Marr in *Aliens of London/World War Three* (2005); newsreader Jason Mohammad in *The Christmas Invasion* (2005) and *Voyage of the Damned* (2007); housewives' favourite Huw Edwards in *Fear Her* (2006); self-proclaimed ghostbuster Derek Acorah, TV presenter Alistair Appleton, bear-pit TV host Trisha Goddard and national treasure Barbara Windsor (as herself, playing *EastEnders* landlady Peggy Mitchell), all in *Army of Ghosts* (2006); teen-pop flavours of the month McFly, *X Factor* matriarch Sharon Osbourne and armour-plated Tory backbencher Ann Widdecombe, all in *The Sound of Drums* (2007); kow-towing BBC royal correspondent Nicholas Witchell in *Voyage of the Damned* (2007); *Newsnight* interrogator Kirsty Wark in *The Poison Sky* (2008); evolutionary scientist and God-botherers' bothering Richard Dawkins, plus pensioners' favourite talk show host Paul O'Grady, both in *The Stolen Earth* (2008); and, most recently, monocle-wearing astronomer Sir Patrick Moore in *The Eleventh Hour* (2010). And before anyone asks, the ladies who voiced the various *Bad Wolf* (2005) androids – Susannah Constantine, Davina McCall, Anne Robinson and Trinny Woodall – would only count if any of them were *actually* soulless robots... you know, in *real life*. Which, obviously, they're not.



WHERE ELSE HAVE I SEEN...?

JOHN HARVEY (1911-82)
Professor Brett



Other Doctor Who appearances *The Macra Terror* (1967) as Officia. **TV appearances include** *Edward & Mrs Simpson: The Abdication* (1978) as Sir John Reith. **Film appearances include** *X: The Unknown* (1956) as Major Cartwright; *The Phantom of the Opera* (1962) as Sergeant Vickers; *The Kiss of the Vampire* (1963) as Police Sergeant; *They Came from Beyond Space* (1967) as Bill Trethowan; *The Satanic Rites of Dracula* (1973) as Commissionaire; *Legend of the Werewolf* (1975) as Prefect.

JOHN CATER (1932-2009)
Professor Krimpton

TV appearances include *The Avengers: The Nutshell* (1963) as Disco/*Death at Bargain Prices* (1965) as Jarvis/*The Living Dead* (1967) as Olliphant; *Dad's Army: The Two and a Half Feathers* (1970) as Private Clarke; *The Naked Civil Servant* (1975) as Psychiatrist; *Inspector Morse: Ghost in the Machine* (1989) as The Dean; *The Woman in Black* (1989) as Arnold Pepperell. **Film appearances include** *The Abominable Dr Phibes* (1971)/*Dr Phibes Rises Again* (1972) as Superintendent Waverley; *Captain Kronos – Vampire Hunter* (1974) as Grost; *Alien Autopsy* (2006) as Maurice.

WILLIAM MERVYN (1912-76)
Sir Charles Summer

TV appearances include *Randall and Hopkirk (Deceased): A Disturbing Case* (1969) as Whitty; *The Persuaders!: Read and Destroy* (1972) as Sir Charles Worthington; *All Gas and Gaiters* (1966-1971) as the Right Reverend Cuthbert Hever **Film appearances include** *Carry On...: Follow That Camel* (1967) as Sir Cyril Ponsonby/*Again Doctor* (1969) as Lord Paragon/*Henry* (1971) as Physician; *The Railway Children* (1970) as Old Gentleman; *Incense for the Damned* (1972) as Marc Honeydew.

ALAN CURTIS (1930-)
Major Green

TV appearances include *The Avengers: Mission to Montreal* (1962) as AG Brand; *Six Dates With Barker: 1899 – The Phantom Raspberry Blower of Old London Town* (1971) as The Phantom. **Film appearances include** *Carry On...: Henry* (1971) as Conte di Pisa/*Abroad* (1972) as Police Chief; *Die Screaming, Marianne* (1971) as Disco Manager.

JOHN ROLFE
Captain

Other Doctor Who appearances *The Moonbase* (1967) as Sam Becket; *The Green Death* (1973) as Fell. **TV appearances include** *Adam Adamant Lives!: Death Has a Thousand Faces* (1966) as Kelvin; *Out of the Unknown: This Body is Mine* (1971) as Rawlinson; *Survivors: Manhunt* (1977) as Summers; *Blake's 7: Project Avalon* (1978) as Terloc.

Seeing the outer door unguarded, Ben seizes his chance to escape... and returns to Sir Charles' house. When Polly admits that she did nothing to stop her "friend" from escaping, the Major declares she must be sent back to WOTAN to be punished.

Hearing Ben's story, Sir Charles concedes the need to involve the police. The Doctor is convinced that WOTAN is at the centre of the menace, but Sir Charles protests. The Doctor and Ben set off for the warehouse – but Sir Charles calls a government Minister, who insists on calling in the Army. Soon, Sir Charles meets with an Army Captain (John Rolfe) at the covered market outside the cordoned-off warehouse...

The Market exteriors were mounted on the Ealing Film Studios backlot on Wednesday 25 May.

A Sergeant (John Boyd-Brent) sends Orange Patrol inside, with instructions to "be prepared for anything." Unusual electrical interference alerts Major Green to the soldiers' presence, and both the War Machine and the Workmen attack.

The warehouse battle was filmed at Ealing on Tuesday 24 May. Approximately one minutes' worth of this sequence, cut for overseas transmission, remains missing. For the 2005 DVD release, a montage of shots taken from elsewhere in the serial covers the gaps, but the full soundtrack runs as transmitted.

The soldiers are retreating from the warehouse just as the Doctor and Ben arrive at the scene.

Why has it taken the Doctor and Ben so long to get to the market, given that they departed Sir Charles' house at pretty much the same time he did? Were they waiting ages for a bus? Did they *walk*?

Orange Patrol's Corporal (Frank Jarvis) describes their encounter with the War Machine – which emerges from the warehouse and advances on the cordon. Using a loudhailer, Sir Charles attempts to negotiate with the Machine's controller, but to no effect.

Here, the Machine's side hatch can be seen beginning to open, as – alarmed by the proximity of burning flame to the prop Machine's casing – its internal operator Gerald Taylor (one of the series' original Dalek operators, and later a Zarbi) begins to make a hasty exit!

> 'As **the Doctor stands up** to speak to Green, **he whacks the side of his head** on the bottom of the **War Machine's rear end**!'

Some unknown force has caused the soldiers' weapons to become jammed – and the soldiers, plus Ben and Sir Charles, retreat. The Doctor, however, stands his ground as the Machine rolls on towards him...

The briefest of clips from this scene featured in *The Lodger* (2010).

EPISODE 4
BROADCAST: 16 JULY 1966

The Corporal tells the Sergeant that WOMBAT missiles are being sent up.

WOMBAT, in fact, was a (rather painful) acronym for 'Weapon of Magnesium, Battalion, Anti-Tank' – a 120mm anti-tank rifle of the 1950s that fired not missiles exactly, but rather HESH ('High Explosive Squash Head') ammunition.

Meanwhile, the Machine raises its crushing arm – but then stops dead in its tracks.

At storyline stage, the oncoming Machine blew up, its programming incomplete.

War Machine 9 staggers back home from the Fitzroy Tavern.

The Target Books adaptation reworks this sequence quite significantly. Rather than trusting to dumb luck, the Doctor faces down the marauding Machine with a radio transmitter hanging on a strap around his neck: 'Those closest to the Doctor detected an oscillation coming from the radio... Perhaps the onlookers read too much into the Machine's behaviour, but many said a look of alarm filled its eye-sockets, and the War Machine came to a stop.' Later, the Doctor explains how he'd used 'an electro-magnetic pulse, generated by a radio wave' to cause an overload in the Machine: 'One might say I gave him a heart attack.'

Soon, a Television Newsreader (Kenneth Kendall) broadcasts the fact that the Machine has been put out of action – but further attacks from other Machines can be expected, and the public are warned to stay indoors. The Minister (George Cross) arrives at the market, where the Doctor explains that the Machine stopped dead because its programming was incomplete. Ben pockets the TARDIS key when it falls from the folds of the Doctor's cloak. The Doctor has, by now, succeeded in decoding the Machine's programming: there are eleven more Machines in London, he tells the Minister, all due to attack at twelve noon.

In the storyline, the Doctor detected electrical impulses emitted by the dead Machine – and, by identifying similar impulses in the ether, was able to discern a circle of other Machines around London.

In Sector Two, a second Machine – number 9 – is undergoing final testing...

In Black's novelisation, this second machine is given the name 'Valk' – since, according to Brett, 'Each War Machine is known by an individual name.' Clearly, 'Valk' is derived from 'valkyries', the collective name given to the ferocious daughters of the god Wotan in Wagner's *Der Ring des Nibelungen* – meaning, in Old Norse, 'choosers of the slain'. It would be more logical, however, if all the Machines were known as 'Valks', and individual Machines were named after Wagner's individual Valkyries – Brünnhilde, Waltraute, Gerhilde... and so on.

As the Machine moves forward, following Brett's instructions, operator Taylor can be glimpsed through the mesh panel on its 'face'.

... but it smashes the transceiver relaying Brett's commands, kills a supervising Garage Mechanic (Edward Colliver) and heads off into the streets. Alarmed, Brett and Krimpton work to correct its faulty programming. At the market, Major Green has been captured...

The Doctor is sitting beside Machine 3 when Green is brought over – but, as he stands up to go to speak to Green, he whacks the side of his head on the bottom of the Machine's overhanging rear end. Which has *got* to have hurt William Hartnell!

... but he has no memory of how he came to be here, nor even what the Machine is. Sir Charles accepts that WOTAN

Sir Charles is impressed by the Doctor's capture of a War Machine!

is responsible, but the Doctor cautions against storming the Tower.

The rogue Machine kills a Man in [a] Telephone Box (John Slavid) … but not before he succeeds in alerting the authorities to its existence.

▶ In Black's scripts, the Machine 'smashes the [phone] box to the ground and walks [sic] over [it]'. 'Walks'?!?

▶ The phone box sequence was part-filmed from upstairs at the Duke of York pub, in Charlotte Place. At some point, the end part of this scene was cut for overseas transmission – but the scene featured in *Blue Peter*'s preview of the serial of Monday 20 June, and has since been (mostly) restored.

A Radio Announcer (Dwight Whylie) warns the public not to attack the machines.

▶ Shots of Machine 9 menacing dustbins, then a pair of not-so Swinging Londoners running in terror, were filmed at Gresse Street and in Berners Mews respectively.

Machine 9 is now approaching Battersea Power Station, hears Sir Charles. The Doctor believes that it might be possible to paralyse its 'nervous system' by means of electromagnetism.

Polly arrives at the Tower, where she is dragooned into assisting WOTAN's efforts to halt the rogue Machine. The Doctor, meanwhile, has completed his plans for an electromagnetic trap, and identifies a spot where his snare might be set.

▶ In the subsequent scene, the Met's warning to the public – broadcast from a police vehicle – was voiced by Michael Craze.

Soon, at Cornwall Gardens, soldiers set up a square 'box', fenced with electrical cables.

▶ The following sequence was filmed *in situ* in Kensington, on the afternoon of Thursday 26 May – with overheads of the Machine entering the trap taken from the upper storeys of 50F Cornwall Gardens.

The Doctor's plan is to lure the Machine through the open side of the box, then cable off its exit himself. Thinking the Doctor "a bit past that sort of lark," Ben volunteers to place the final cable. The Machine soon advances into the trap, whereupon the Doctor orders the current switched on – and the Machine is immobilised.

Events in London are now international news. As a US Correspondent (Carl Conway) calls his New York office… back at Covent Garden, the Doctor makes an adjustment to the captive Machine's programming.

▶ What possible reason is there for the Doctor to have Machine 9 transported all the way back to Covent Garden from SW7? If he can work in a market, he can work anywhere, so it'd make more sense to reprogram the captive Machine closer to its target – ie, the Tower!

It sets off, obeying the commands the Doctor has given it – to confront WOTAN in the Tower before noon.

▶ The storyline instead had the Doctor guiding the reprogrammed Machine to the Tower by remote control.

Fearing for Polly's safety, Ben rushes off to the Tower.

▶ In a flash of insight, Ben suddenly decides that Polly "must have gone back" to the Tower – when just a few scenes earlier, he'd pointed out, not incorrectly: "If they've got Polly, they could have transferred her to help at any one of their places."

With WOTAN's order to attack only eleven minutes away, the Doctor, Sir Charles and the Minister take a Rolls to the Tower.

▶ The Target Books version has the Doctor passing instructions to 'Valk' through a microphone – and Valk, in turn, transmits a scrambled message back to the Doctor in 'erratic pulses', telling him that there are 'Others' at the Tower, people whose presence the Doctor had not accounted for in his plan: Polly and Ben.

The Machine rolls up to the Tower…

▶ … via Maple Street, this being the closest the *Doctor Who* team managed to get to the Tower.

… but Ben has already arrived at Brett's office, hauling the thought-controlled Polly away as the Machine makes its entrance. The Machine kills Krimpton, and then destroys WOTAN – before it, too, explodes.

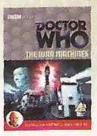
▶ Black's scripts had the Machine 'stripping off the front panel' of WOTAN, ahead of the computer's destruction.

Brett is released from WOTAN's control. Arriving at the scene, the Doctor assures Sir Charles and the Minister that the other Machines remain immobilised, awaiting orders that will never come.

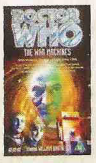
▶ No-one has yet written a full-on sequel to *The War Machines*, but a number of spin-off novels have referred back to it: in Gary Russell's Missing Adventure *The Scales of Injustice* (1996), both WOTAN, and Krimpton's corpse, are said to be stored in the secret vault of covert government department C19; and in Jacqueline Rayner's Eighth Doctor adventure *EarthWorld* (2001), the colonists of New Jupiter are said to labour under the misapprehension that the Machines in fact delivered mail for the Post Office. Meanwhile, Simon Guerrier's First Doctor adventure *The Time Travellers* (2005) is set in an alternate 2006, where history was partly reshaped by the fact that an un-named, mind-controlling 'Machine' was not defeated before 1969, whereupon all telephony was outlawed.

Some time later, the Doctor is stood, waiting, outside the TARDIS when Ben and Polly rush up, delivering a message from Sir Charles: Dodo is better, but has chosen to remain behind. "There's gratitude for you!" mutters the Doctor, closing the TARDIS door on Ben and Polly. Ben, however, remembers he still has the key from the Doctor's cloak. Polly opens the door, they step inside… and the TARDIS dematerialises.

FURTHER INFO

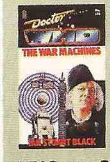


DVD
COMPANY 2|entertain
YEAR 2008
CAT NO BBCDVD 2441
AVAILABILITY Out now

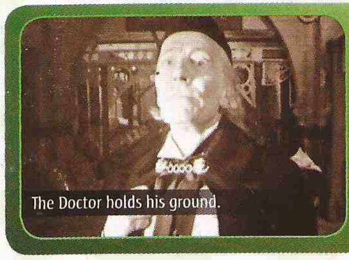


VIDEO
COMPANY BBC Video
YEAR 1997
CAT NO BBCV 6183
AVAILABILITY Deleted

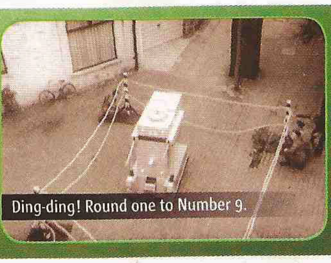
CD
COMPANY BBC Audio
YEAR 2007
NARRATOR Anneke Wills
AVAILABILITY Out now

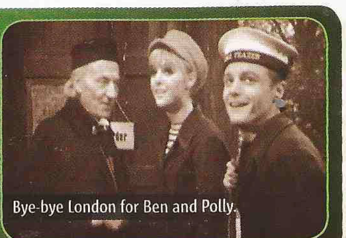


NOVEL
COMPANY Virgin Publishing Ltd/Doctor Who Books
YEAR 1993 **BOOK NO** 154
AUTHORS Ian Stuart Black
AVAILABILITY Out of print


The Doctor holds his ground.

Frank Butcher and friends.


Ding-ding! Round one to Number 9.


Bye-bye London for Ben and Polly.

The **DWM AWARDS** 2009

There might not have been a full series of *Doctor Who* in 2009, but there was still plenty going on. As well as the Tenth Doctor's final Specials, there were dozens of books and audio releases, as well as good old **DWM**! We reveal *your* favourites...

RESULTS COMPILED BY **PETER GRIFFITHS**

Doctor Who - TV Specials

Pos	Story	Average/10
1	**The Waters of Mars** by Russell T Davies and Phil Ford	8.16
2	**The End of Time** by Russell T Davies	7.98
3	**The Next Doctor** by Russell T Davies	6.99
4	**Planet of the Dead** by Russell T Davies and Gareth Roberts	6.28

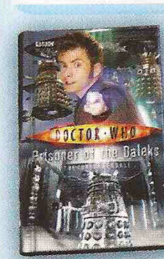
"This is a thrill. A really big one. Before *The Waters of Mars* was transmitted I told everybody it would be scary. Perhaps the scariest. I didn't say that was going to be mostly down to the Doctor himself! Yes, the whole Bowie Base situation was a nerve-shredder but it's that turn by David Tennant towards the end that makes *The Waters of Mars* such a stand-out for me.

And that's also pure RTD genius.

Every writer has to think carefully before he collaborates with another. I gave working with Russell a full nano-second's consideration. He turned the scary story we had been working on into a work of dark genius that I am so proud to have been a part of. Thank you." **PHIL FORD** (Co-writer of *The Waters of Mars*)

Doctor Who Books - Fiction

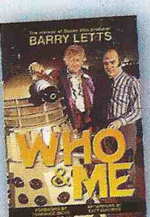
Pos	Book	% vote
1	**Prisoner of the Daleks** by Trevor Baxendale	24.2%
2	**The Doctor Who Storybook 2010** edited by Clayton Hickman	13.8%
3	**Autonomy** by Daniel Blythe	11.4%
4	**The Sontaran Games** by Jacqueline Rayner	9.3%
5	**The Darksmith Legacy** by various authors	7.4%
	Others	33.9%



"A very big thank you to everyone who voted for *Prisoner of the Daleks*! It is always a pleasure and a privilege to write for *Doctor Who*, but on this occasion I am doubly grateful – firstly for being invited to contribute to the Dalek mythos, and secondly for the book to have been so well received. I'm honoured that the readers of **Doctor Who Magazine** rated it so highly. Thank you!" **TREVOR BAXENDALE** (Writer of *Prisoner of the Daleks*)

Doctor Who Books - Non Fiction

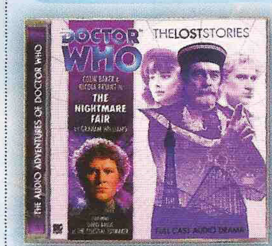
Pos	Book	% vote
1	**Who & Me** by Barry Letts	18.2%
2	**The Ultimate Monster Guide** by Steve Tribe	16.6%
3	**Companions and Allies** by Steve Tribe	15.2%
4	**The Official Annual 2010** by various authors	14.6%
5	**The Visual Dictionary** by various authors	9.4%
	Others	26.0%



"Last year I had the great privilege of publishing the Barry Letts *Doctor Who* memoir. Sadly Barry passed away in October 2009, before seeing it in print, but I think the popularity of this volume acts as a lasting testament to his invaluable contribution in shaping the series we know and love." **DEXTER O'NEILL** (Publisher of *Who & Me*, Fantom Films)

Doctor Who Audio Dramas (Big Finish)

Pos	Audio Drama	% vote
1	**The Nightmare Fair** by Graham Williams	8.5%
2	**The Mahogany Murderers** by Andy Lane	8.2%
3	**Blue Forgotten Planet** by Nicholas Briggs	6.3%
4	**Death in Blackpool** by Alan Barnes	5.3%
5	**Patient Zero** by Nicholas Briggs	4.6%
	Others	67.1%



"How gratifying! It was a real honour to not only direct the most famous of unmade TV stories, but to adapt the script as well. As always, these things are a team effort and credit is due to Colin Baker and the cast, sound wizard Jamie Robertson, and producer David Richardson who is the driving creative force behind this and all the Lost Stories brought to life by Big Finish." **JOHN AINSWORTH** (Director of *The Nightmare Fair*)

Doctor Who Audio Releases (BBC Audio)

Pos	Audio release	% vote
1	**Hornets' Nest – The Dead Shoes** by Paul Magrs	7.1%
2	**Hornets' Nest – The Stuff of Nightmares** by Paul Magrs	6.7%
3	**Doctor Who and the Abominable Snowmen** by Terrance Dicks	6.6%
4	**The Ambassadors of Death** by David Whitaker	5.8%
5	**Hornets' Nest – A Sting in the Tale** by Paul Magrs	5.7%
	Others	68.1%

"There's a wonderful, dedicated team behind BBC Audio's New Fourth Doctor Adventures. The results are a labour of love, and I'm so glad they've been appreciated like this. I'm so glad my personal favourite story – about the haunted ballet slippers on the seafront at Cromer and the evil dolls' house in the Museum of Curios – has won top spot here in **DWM**." **PAUL MAGRS** (Writer of the *Hornets' Nest* series)

Doctor Who DVDs: Favourite Release

Pos	DVD	% vote
1	**The War Games**	21.6%
2	**Dalek War** (*Frontier in Space* and *Planet of the Daleks*)	17.2%
3	**The Deadly Assassin**	9.3%
4	**E-Space Trilogy** (*Full Circle, State of Decay, Warriors' Gate*)	8.1%
5	**Black Guardian Trilogy** (*Mawdryn Undead, Terminus, Enlightenment*)	7.0%
	Others	36.8%

"It's wonderful that *The War Games* has been chosen as a favourite by readers. From the outset it was planned as a high-end release with triple-disc ambitions! The team did a brilliant job pulling together great feature and extras content. Not only is it an iconic story, but there are so few Second Doctor stories existing in the archives, that it's a real treat when one comes along. It is wonderful that **DWM** readers felt the effort put in by the Restoration Team and producers was worth it." **DANIEL HALL** (Commissioning editor for 2|entertain's Doctor Who DVDs)

Doctor Who DVDs: Favourite Special Feature

Pos	Special Feature (DVD)	% vote
1	**Roger Delgado** (*Dalek War*)	13.3%
2	**War Zone** (*The War Games*)	5.5%
3	**Talking About Regeneration** (*The War Games*)	5.0%
4	**Shades of Grey** (*The War Games*)	4.5%
5	**On Target: Malcolm Hulke** (*The War Games*)	4.3%
	Others	67.4%

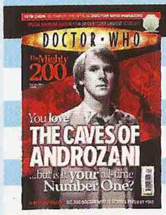
"I'm very proud that the Roger Delgado biography has won this poll. One can only ask for a worthwhile topic, and Roger's life and career was a wonderful subject to cover. A lot of work and research went into the documentary, and it was a real team effort to complete; but well worth the effort, and doubly so with this news." **JOHN KELLY** (Producer of Roger Delgado)

Doctor Who DVDs: Most Wanted Release

Pos (last)	Story	% vote
1 (1)	**The Seeds of Doom**	16.1%
2 (3)	**The Dæmons**	11.6%
3 (4)	**Terror of the Zygons**	9.7%
4 (5)	**Terror of the Autons**	5.7%
5 (7)	**The Ice Warriors**	5.2%
6 (8)	**Day of the Daleks**	5.0%
7 (10)	**Planet of the Spiders**	4.7%
8 (10)	**The Tenth Planet**	3.4%
9 (–)	**The Ambassadors of Death**	3.2%
10 (–)	**Shada**	2.5%
11 (2)	**The Greatest Show in the Galaxy**	2.3%
= (–)	**The Mind of Evil**	2.3%
= (17)	**Silver Nemesis**	2.3%
14 (13)	**The Dominators**	2.1%
15 (9)	**Kinda**	1.8%
16 (–)	**The Reign of Terror**	1.6%
= (–)	**The Krotons**	1.6%
= (–)	**The Mutants**	1.6%
= (–)	**Paradise Towers**	1.6%
20 (19)	**The Gunfighters**	1.4%
	Others	14.3%

The 1976 Tom Baker serial *The Seeds of Doom* remains the story you'd most like to see released on DVD. At the present rate of release, we can most likely expect to see all existing *Doctor Who* episodes to be released on the format by the show's 50th anniversary in 2013.

Favourite issue of DWM



Pos	Issue	% vote
1	**DWM 413** (The Mighty 200)	20.3%
2	**DWM Special 22** (200 Golden Moments)	18.1%
3	**DWM 416** (The End of Time)	17.3%
4	**DWM Special 23** (Sarah Jane Smith)	6.0%
5	**DWM 409** (11 Faces, One Man)	5.9%
	Others	31.8%

Favourite DWM cover

DOCTOR·WHO
DAVID TENNANT

Pos	Issue	% vote
1	**DWM 416** (The End of Time)	14.1%
2	**DWM 413** (The Mighty 200)	14.0%
3	**DWM 409** (11 Faces, One Man)	8.7%
4	**DWM 410** (Who Is Karen Gillan?)	8.6%
5	**DWM Special 22** (200 Golden Moments)	7.8%
	Others	46.8%

Favourite DWM comic strip

Pos	Story	Average/10
1	**The Age of Ice** (DWM 408-411)	7.18
2	**Ghosts of the Northern Line** (DWM 414-415)	6.83
3	**The Deep Hereafter** (DWM 412)	6.72
4	**The Stockbridge Child** (DWM 403-405)	6.67
5	**Mortal Beloved** (DWM 406-407)	6.41
6	**Onomatopoeia** (DWM 413)	6.37

AAAGGGKK!!!
FANSON!

"Well, this is a n(ice) surprise. Being a big fan of Dan McDaid's intrepid nasties from their first appearance I was delighted to be asked back to help them lay frozen waste to Sydney Harbour. The Majenta Pryce arc was a great storyline to be involved in and I'm chuffed to bits it went down well with the readers. Thanks so much!" **MARTIN GERAGHTY** (Pencils artist on *The Age of Ice*)

Favourite DWM interview

Pos	Interview (Issue)	% vote
1	**Tom Baker** (DWM 411-412)	26.0%
2	**Christopher H Bidmead** (DWM 407)	13.4%
3	**David Tennant** (DWM 416)	12.0%
4	**Bernard Cribbins** (DWM 416)	10.3%
5	**Matt Smith** (DWM 405)	7.0%
	Others	31.3%

Favourite DWM special feature

Pos	Feature (Issue)	% vote
1	**The Mighty 200!** (DWM 413-414)	24.2%
2	**The Changing Man** (DWM 411)	13.1%
3	**Daleks: Invasion USA 1967AD** (DWM 406)	7.5%
4	**How to Survive 2009 Without a New Series** (DWM 404)	7.4%
5	**Lost and Found!** (DWM 415)	7.1%
	Others	40.7%

Favourite DWM regular feature

Pos (last)	Feature	Average/10
1 (1)	**Gallifrey Guardian**	8.75
2 (2)	**The DWM Review**	8.55
3 (3)	**DVD/Audio/Book Previews**	8.09
4 (6)	**The Fact of Fiction**	8.06
5 (5)	**Episode Previews**	7.98
6 (7)	**The Time Team**	7.95
7 (–)	**The Watcher's Guide**	7.94
8 (4)	**Production Notes**	7.92
9 (8)	**The comic strip**	7.76
10 (9)	**Who On Earth Is...**	7.53
11 (10)	**Galaxy Forum**	7.51
12 (11)	**You Are Not Alone**	7.23
13 (12)	**Out of the TARDIS**	6.95
14 (13)	**Public Image**	6.50
15 (14)	**Beyond the TARDIS**	6.32

As ever, we were overwhelmed by the response to our 2009 survey, and as this issue goes to press, less than a week after the transmission of *The Big Bang*, the entries have already started piling in for our *2010 Season Survey*, for which we printed the voting form last issue. Don't forget to get your votes for that to us by Wednesday 1 September 2010 at the latest! The results for that poll will appear later in the year. DWM

About a Boy...

"Even though I wasn't completely isolated or friendless, I felt like I was a slightly unusual boy." In his first major magazine interview in 17 years, Matthew Waterhouse – who played doomed companion Adric in the 1980s, opposite the Fourth and Fifth Doctors – confesses all...

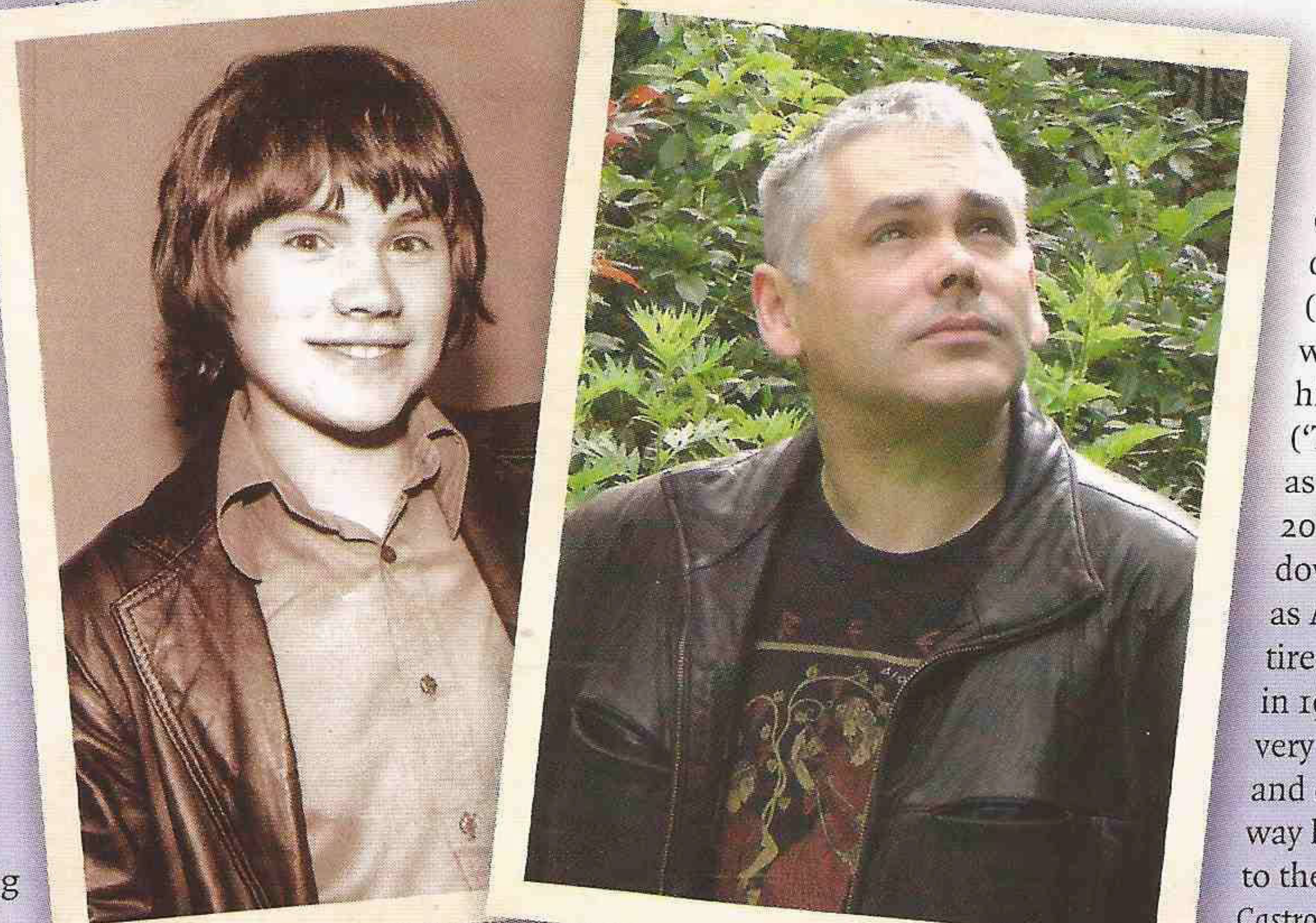
INTERVIEW BY **BENJAMIN COOK**

'The saloon was lively and smoky. Most of the tables were full and the bar area was jammed with standing drinkers and eaters of pasties.

There, leaning on the bar in his awful brown raincoat, looking bad-tempered and underweight, was Tom Baker! Matthew was overcome with a peculiar sensation of both fear and bravery, but as he neared the bar the bravery vanished and there was only fear. About three feet from Tom, he simply stopped for a moment and stood, like a deactivated Auton... He supposed he was expecting Tom Baker to see him and say, "Hello, you are the new Doctor Who boy, how are you, my name is Tom Baker."

He was fairly sure that Tom Baker did spot him, standing there like a retarded child, but he certainly did not address him.'

From *Blue Box Boy: A Memoir of Doctor Who in Four Episodes*, by Matthew Waterhouse



This is unusual. I'm sat in my pyjamas, interviewing Matthew Waterhouse. It's just gone midnight. This isn't a slumber party (although Matthew does describe his *Doctor Who* costume as "a green and yellow set of what could only be called pyjamas"), but a telephone interview with the man who played Adric, adolescent companion to Tom Baker and Peter Davison's Doctors, from 1980 to 1982. These days, Matthew, now 48, lives in Connecticut, USA. It's seven o'clock there, on a Sunday evening. It's 23 May 2010.

Matthew doesn't like being interviewed. "I've never felt that I do it very well," he says. After giving **DWM** "a dreadful interview" – his words – in 1985 (choice quote: "If you like, Adric is the type that would have identified with punk rock"), he swore that he'd never talk to us again. Aside from a short and fluffy *Out of the TARDIS* Q&A in 1995 ("My first best friend was a stuffed rabbit called Mr Rabbit," he revealed, exclusively), Matthew relapsed just once, in 1993, although, as interviews go, it still only scratched the surface. Besides, that was 17 years ago.

For at least a decade now, **DWM** has been pestering Matthew for a catch-up chat. He's always said no. Perhaps he felt that he had nothing new to say (he'd be wrong), or perhaps he's all too aware of how some fans regard Adric, and the actor who played him. John Nathan-Turner, *Doctor Who*'s producer throughout the 80s, once told Matthew: "Think of the most vicious, bitchy queen you've ever met. The worst of the fans are much, much worse." Like John, and like Adric, Matthew has come in for a bit of a pasting over the past 30 years.

"I was incredibly innocent back then. I was incredibly dazzled by Doctor Who, but I think I survived it okay..."

'Why? For what gain?' asks Matthew in his *Doctor Who* memoirs, titled *Blue Box Boy*. The memoirs are published by Hirst Books this July – and why, after 17 years, Matthew has agreed to one more interview.

"I don't like this internal, rather mean, slightly bitchy quality that's been in fandom forever," insists Matthew, down the line from Connecticut. "I find it just really depressing and wearying, to be honest. I wish people were more outward-looking about the programme, because the programme itself is big, and generous, and imaginative. But like Tom Baker says, I don't care what people say about me as long as they make me sound interesting."

Yes, Adric is bumptious, tactless, clumsy, naïve, vulnerable, and often downright ridiculous. Half the time, you want to hug him. The other half, slap him. He's the podgy prodigy with a pudding-bowl haircut. He wears a star-shaped badge for mathematical excellence on his bleedin' jim-jams! It's as though he's *begging* for the treatment. But – and this is important – *Matthew is not Adric*. (Shock!) The Matthew still chatting away to **DWM** gone 2am is funny, charming, thoughtful, self-effacing, and genuinely fascinating.

Does the 18-year-old Matthew who took on the role of Adric – making him the youngest actor to have ever played a companion, before or since – still lurk inside the 48-year-old that I'm sat talking to tonight, in my pyjamas?

"We're very different," he says. "I was incredibly innocent then. It all happened out of the blue. I was incredibly dazed and dazzled by the whole *Doctor Who* thing. But I think I survived it okay. I don't regret anything in a big way."

Matthew's about-to-be-published memoirs chart his boyhood obsession with the show ('*The Making of Doctor Who* was a bible'), recount his adolescent ambitions ('To be as great an actor as Olivier by the time I am 20!'), record the ups and downs of his two seasons as Adric ('For any actor tired of bull***t, *Doctor Who* in 1980 must have been a very trying engagement'), and even disclose which way he swings ('Modestly to the left, as all viewers of *Castrovalva* know')!

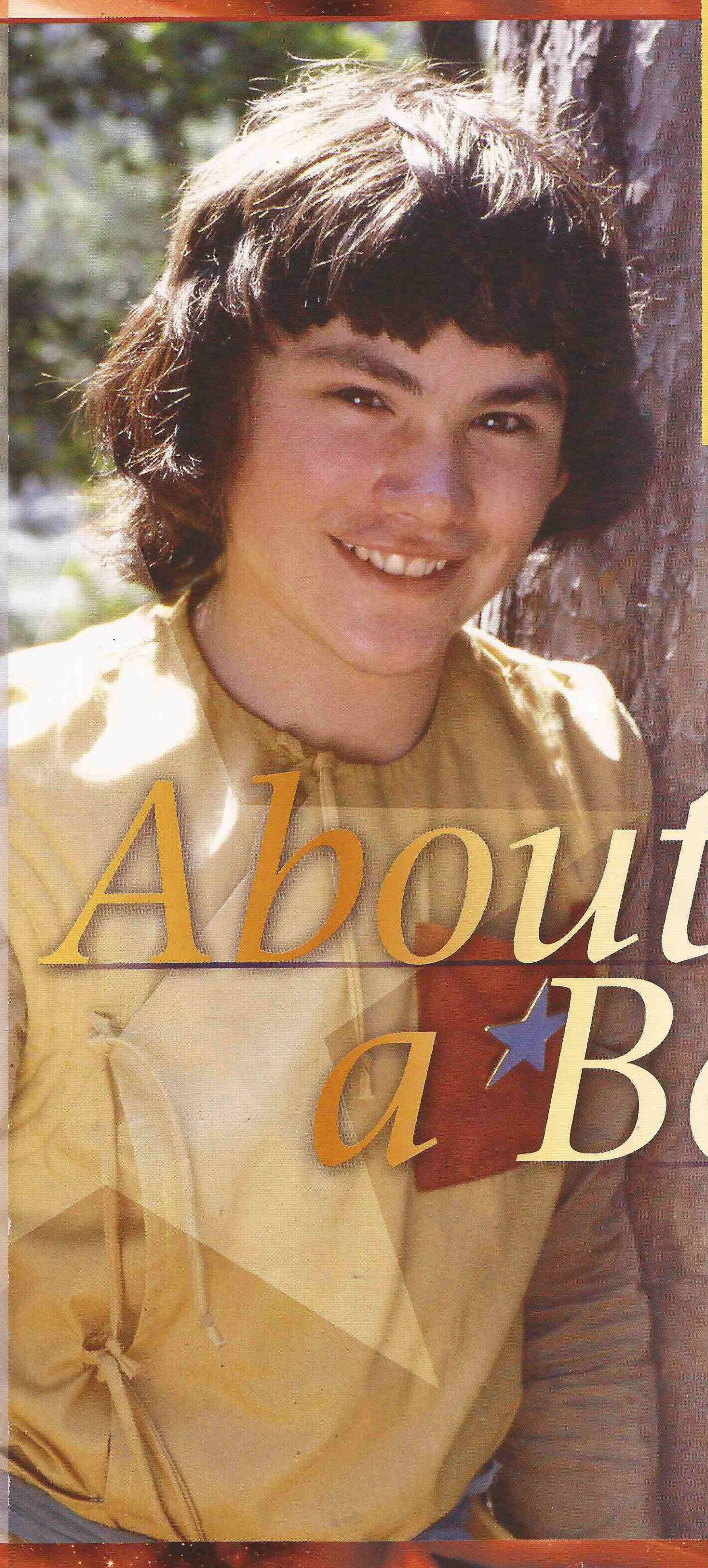
"If one is going to write one's memoirs, one must be honest. If you're writing about Tom Baker, for example, who is – or certainly was – a very, very difficult man to work with... I don't see any reason not to be truthful." Unusually, he's written his memoirs in the third person. "I didn't want the book to be spattered with the word 'I'," he reasons. "I wanted to make myself a character in a bigger story. If there are absurd characters in the book, I'm one of them. I sketch us all as slightly absurd.

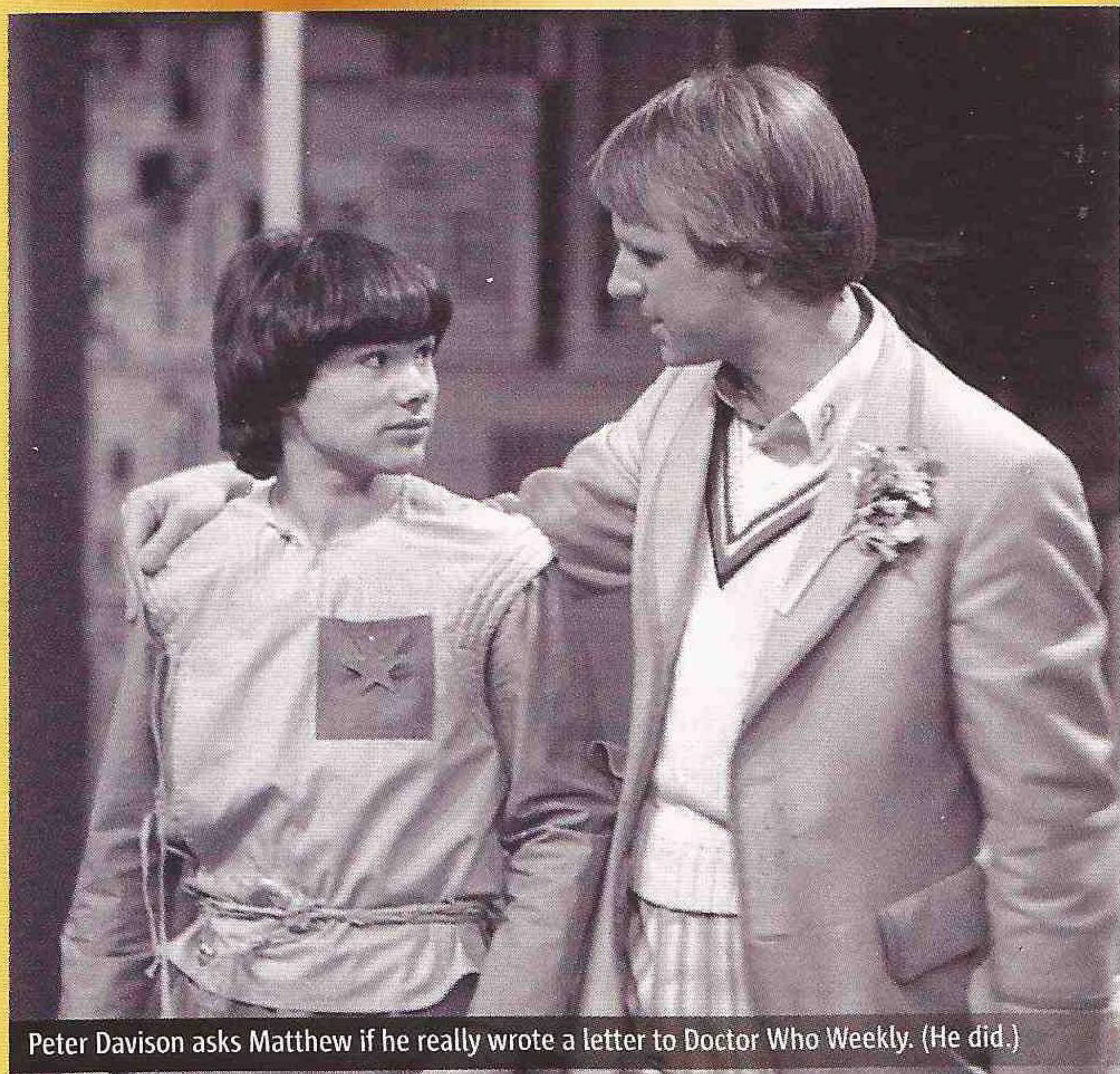
"I'm certainly not doing anything that's designed to offend. It was pleasurable to write because I like the people in it. They're interesting, and eccentric, and of course barking mad, but *Doctor Who* was a show of huge, often absurd egos. I wanted the book to be funny, because people *are* funny, and being in *Doctor Who* was funny. The whole thing has a slightly surreal quality to it. 'This can't possibly be my life!' At the time, it felt slightly unreal, whilst at the same time, of course, indubitably real, and absolutely concrete."

Matthew was born on 19 December 1961, in Hertford. Soon after, he became a *Doctor Who* fan. He started watching when Patrick Troughton was the Doctor ("what Troughton did with that character, under those circumstances, was remarkable," says Matthew), and rarely missed an episode thereafter. He read hundreds of *Doctor Who* novels, starting with David Whitaker's *Doctor Who and the Crusaders*, which he bought from a Dawlish branch of Woolworths in the late 60s, during a family vacation. A few years later, Matthew and his sister met Jon Pertwee at an event at the London Planetarium.

"*Doctor Who*'s my favourite programme," shouted out Matthew.

"Glad to hear it, old chap," replied Pertwee, with a grin.





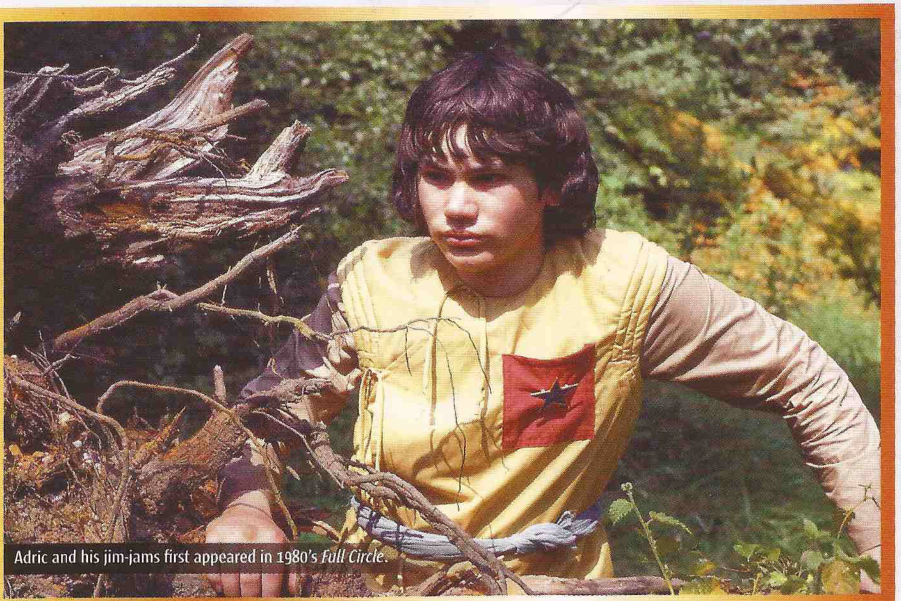
Peter Davison asks Matthew if he really wrote a letter to Doctor Who Weekly. (He did.)

'It was frequently said of the Third Doctor that he was a poof, by children who had no idea what a poof was. It was enough that Jon had a flouncy walk and wore a shirt with ruffled sleeves and sometimes a theatrical cloak. The question arose: what exactly is a poof? Matthew's friend George asked his mother and reported the next day that a poof was a person who ate a lot of chocolates. To George and Matthew and their friends, this was a completely credible explanation, and it was not hard to picture the Third Doctor in his blossomy sleeves, lips pushed out, poring over a box of high-priced chocolates with the same care with which he approached a scientific problem, before picking out with his long, practical fingers the chocolatiest and nuttiest and swirliest selection.'

At school, Matthew wrote TV scripts modelled on excerpts from *The Sea Devils*. He entered a competition in *TV Action* comic to design a *Doctor Who* monster. His creation, the 'Paasifaal', lost out to another lad's tusked 'Ugrakks'. (Matthew claims, to this day, that he was robbed.) He played his 7" vinyl copy of Pertwee's *Who is the Doctor* over and over, until he knew it word for word. "I'm pretty sure that I forced recitations on people at school," he confesses, "probably in a sort of wobbly, poetic voice." He even convinced himself that he (Matthew) was a Time Lord, who'd had his memory wiped and been banished to Earth. "I was obsessed," he acknowledges. "I talked about it far too much. I'd talk about it to anybody who'd listen."

As a teenager, Matthew joined the *Doctor Who* Appreciation Society, and even had a letter published in **Doctor Who Magazine**, back when it was a weekly. "I did, yes. It's true." Over the phone, I can hear Matthew blushing – which isn't how telephone calls work, but whatever. "It's the most awful letter, dashed off as a pompous 17-year-old. I wrote, 'I hear you're doing a *Doctor Who* comic. I hope you're not going to make it all babyish and childish.' Oh, the shame! I suppose some people think very carefully before they dash off a letter to their favourite magazine; I wasn't one of them. I scrawled this probably-very-difficult-to-read missive in between homework, and then it appeared in the magazine, to my endless embarrassment."

These days, watching *Doctor Who*, like wearing bow ties, is cool. Back in the 70s, less so. "It was pretty relentlessly un-cool," says Matthew. "I don't even think the people who liked *Doctor Who*, and rushed out and bought all the novels like I did, thought it was cool. We certainly didn't think *we* were cool. If we had, we'd have been told otherwise, pretty quickly, by people at school."


Adric and his jim-jams first appeared in 1980's *Full Circle*.

What was it, then, about *Doctor Who* that appealed to him?

"I could theorise till the cows come home," he laughs. "What is it about this programme that drew me in? When you ask most people, certainly in adult life, what their favourite programme is, usually it's a comedy, and it crosses my mind that fear, like laughter, is a very intimate response. That sense of fear in an unthreatening, cosy kind of way might be what appealed. But maybe that's psychoanalytical bollocks, I don't know. There's also the idea of escape and freedom, this sort of perfect freedom that the Doctor has, flying around the universe in this extraordinary box."

From his mid-teens, Matthew was clear that he wanted to be an actor. "It was the thing I was good at, at my school. Otherwise, I was quite quiet. I was actually very shy." After leaving school, he decided to try out for drama school, but he had to wait several months until the next cycle of auditions. With the help of his aunt Liz – who'd been an actress and a stripper in the 1950s, and now worked at the BBC as a production unit manager on anthology drama series *Play for Today* – Matthew secured a low-down clerkly position in the BBC's News Information department, cutting up newspapers and filing them.

"It was my intention to stay there until I got a place at drama school," he explains. "That was my thinking, until suddenly things happened really fast, in quite a bizarre way..." To be fair, Matthew *made* them happen. He sniffed out the name of BBC Casting Director Jenny Jenkins, and sent her a letter and a passport-sized photo. By chance, she was looking for boys around Matthew's age for a BBC drama serial, *To Serve Them All My Days*, about a public school. This was Matthew's first professional acting job. "I wouldn't have had anything like the drive [to audition for the role of Adric] if I hadn't done the public school programme. But I didn't have a game plan. It was much more random. It was luck."

Hearing that new producer Nathan-Turner was developing a companion – "a sort of Dickensian Artful Dodger-type character, in outer space," recalls Matthew – to be introduced partway through Season Eighteen, the young actor phoned up the production office and put his name forward. (He didn't know that Jenkins had already secured him an audition.) Matthew was up against, amongst others, Christopher Hamill, stage name Limahl, soon-to-be frontman of Kajagoogoo! "It was phenomenally weird. As it turned out, Adric wasn't an Artful Dodger type at all. I'd been practising a cockney accent for nothing. Although, doesn't he steal something in *State of Decay*? And he stows away in the TARDIS at the end of *Full Circle*, of course..."

Janet berates Matthew for trying to find something in the script that isn't there...

So, *Doctor Who* was Matthew's second professional acting job. "The trouble with Adric," he said in his 1985 interview with **DWM**, "was that from the beginning he was so damned complicated." Twenty-five years on, Matthew laughs as he says, "That sounds like something I'd have said. But Adric is a *Doctor Who* companion, so he's probably not that complicated at all. I must have thought he was. I decided that there was more weight and substance than was actually the case. When Adric's brother is killed in *Full Circle*, I decided that was profound, because my own brother had died."

When Matthew was six months old, his brother Richard, nearly two, fell out of a highchair and cracked his head open. Matthew, at six months, was less affected by Richard's death than his two older brothers. When Matthew was 16, however, tragedy struck again: his 27-year-old brother Nicolas, apparently distraught over a failed marriage proposal, went into a barn at the farm where he worked, and downed a can of industrial weed killer. Nicolas died in hospital a few days later.

"The scene where Adric's brother dies... I thought, this is incredibly deep, this is going to scar him, he's going to be haunted by his brother's death. I think I made too much of that."

Because of what had happened with Nicolas?

"Well, yes. But that was all just rubbish on my part. I thought it was deeper than it was. Janet Fielding [who would, the following year, join the cast as Tegan] said to me once, 'The trouble is, you're always trying to find things in these scripts that aren't there.' That's a fair point."

Is it?

"Yes. I had a habit of over-thinking things."

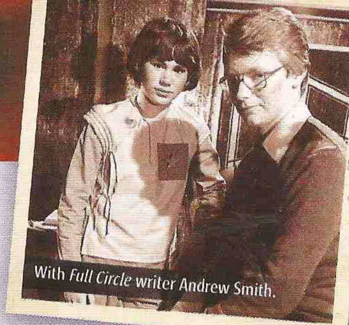
But why is it "rubbish" to take a role in *Doctor Who* seriously?

"I don't know. Maybe it isn't." A silence. "I wasn't faking it. I was thinking this stuff sincerely. It wasn't pretentious."

Did he identify with Adric in other ways?

"Because I was young, and because I was inexperienced as an actor, I do think there's a lot of me in Adric," he answers. "I want to be cautious, because I'm aware that, particularly on white paper

The 'emotionally-illiterate' Matthew avoids talking to Lalla Ward...


With *Full Circle* writer Andrew Smith.

> *"Tom was acting up again, being rude and difficult, so I said to him, 'Tom, f*** off.' The whole studio fell silent..."*

in black print, that's going to look very airy indeed – but there were times when it became a bit difficult to separate what was me and what was Adric."

Although *Full Circle* introduced us to the character, Adric's second serial, *State of Decay*, written by legendary *Who* scribbler Terrance Dicks, was recorded first. In *Blue Box Boy*, Matthew recounts his first day of rehearsals:

*'Baker would suddenly produce an opinion: "This is whippets**t," he snapped, shaking the script. "Terrance Dicks is a very nice man, but he's a f***ing awful writer."*

*And, a little later, "I can't f***ing stand adults! I only give a s**t about the children. Adults can f**k off."*

Now, here on Doctor Who*, which anyone would have supposed would be enormous fun to rehearse – if making* Doctor Who *was not fun, what was it? – there were no smiles, there was no lightness, there was something troubling and dark. Matthew felt like a swimmer caught in a strong current.'*

When I ask him about that extract, Matthew elaborates: "On that first day, Tom was absolutely horrible. It was a disaster. I think I'd thought that he'd be a bit like the Doctor – rolling his eyes about, and being generally amusing. I thought he'd be patting me on the head. That wasn't the case. He didn't even say hello. I thought that was really odd. Then I went to the bar, and he still didn't say hello to me. Finally, in the rehearsal room, at the very end of the day, he turned to me and went, 'Oh, why don't you piss off?'"

Matthew's 18-year-old self was baffled and upset. In less than 24 hours on the job, Tom had gone from being his hero to, well, a total bastard. "I couldn't get my head around it at all," he remembers. "I thought, this isn't the way it's supposed to be!" But some time later, on the final studio day on *Full Circle*, Matthew settled the score: "Tom was acting up again, being rude and difficult, so I said to him, 'Tom, f*** off.' The whole studio fell silent. It was extremely weird. Tom didn't say anything, apart from his lines, for the next hour or so, till the end of the studio day!"

The way Matthew tells it, this was something of a coming-of-age moment for the young actor. "That's true, I suppose. If you're a bit naïve, working with Tom is one way of being dragged into adult life. But it had taken me *State of Decay* and most of *Full Circle* to stand up to him. It's ridiculous, really, standing on set in my little pyjamas, saying in my little posh voice, 'Oh, f*** off.'"

Was Tom's bad behaviour that detrimental to the show?

"It's difficult, this thing about the effect that he had on the show. Did he damage it? Did he not? You want to work with actors who are fun to be around and generous, and Tom was not by nature a generous actor. I'm always a bit uncomfortable with this rather sentimental idea that he cared all the time. 'Oh, how he cared! He was much more caring than anybody else!' You know, it's possible for someone to care, and their way of caring is to say, 'We'll cut some of my lines in this scene.' Tom's caring never entailed reducing his own lines, but it did often entail reducing other people's.

"I'm not saying he didn't care. He did. It was his life. It's still the best job he ever had. He fantasised about going off to Hollywood and becoming a star, but instead he's still Doctor Who, really. But! He could be really unpleasant at times, and I think he's been pretty honest about that himself."

His co-star Lalla Ward, who played Romana, bore the brunt of much of Tom's unpleasantness. Later on, Tom and Lalla got engaged ('But he didn't even like her,' exclaims Matthew, in his memoirs), and they married in December 1980, only to divorce after 16 months. "I didn't know about the affair until well on," admits Matthew. "Nobody told me! Maybe I was just stupid. I'm sure anybody else would have walked into that rehearsal room and gone, 'My God, those two have obviously been sleeping together,' but it took me ages to work out.

"On reflection, I think a great deal of Lalla's misery and stress came from this circumstance of working with a very difficult man with whom she also had this on-off relationship. When the atmosphere was bad, it was often the two of them at each other's throats. I'm sure she would rather that *Doctor Who* had been a much happier, sunnier experience in her last year than it was." Caught between the crossfire, Matthew often found himself being the wailing wall off which Lalla's misery could bounce. "I'm not sure she was confiding in me; I think she was making remarks to me because I just happened to be there. And sometimes she said it loud enough that I thought she was saying it principally for Tom's ears."

'Matthew was emotionally illiterate and did not know what to say to Lalla, or what he was expected to say... "Was he always so horrid?" asked Matthew.

"What do you mean?" she asked, eyes wide, offended, even rather shocked. "He wasn't horrid, not last season, he was wonderful!"

"Oh."

"I don't know what's gone wrong..." She looked teary. Matthew wanted to cry too, from embarrassment...

The rehearsal room for Doctor Who *was a tense place at the best of times, Tom likely to go into a temperamental rage at any moment, Lalla with what seemed to Matthew to be teary self-absorption. Matthew himself was tense from sheer nerves. Guest actors looked uncomfortable and embarrassed.'*

What was the producer's attitude to all this? Didn't Matthew ever feel like giving him a hug, and telling him that everything will be all right?

"I wouldn't have been the one to give Nathan-Turner a hug," chuckles Matthew. "I was too young. Most of the drama that goes on in the production office is out of sight of the actors. But on studio days, he was very present, which was relatively unusual for a producer. He wanted a

POLICE PUBLIC CALL BOX

Matthew thinks that *Doctor Who* was a "very gay programme" – despite the butch costumes for the boys and sexy outfits for the girls. Oh, hang on...

creative input. He wanted to direct as well, I think. He wanted to make *Doctor Who* his. He wanted to remake it, refresh it, revitalise it, and I think, at the time, he genuinely did. The sort of comedy, Tom Baker, rolling-of-the-eyes thing didn't have much further to go.

"He was an immensely supportive producer, in his way. He tried to be supportive. And he adored anything to do with the press. I always thought the photo ops were bollocks – I thought we should just be trying to make the programme – but Nathan-Turner loved them. Of course, I absolutely adored him anyway, because he gave me the job."

Before long, Matthew found himself spending less time at his parents' house in Sussex, and more time in London – filming *Doctor Who* during the day, and out on the town in the evening, in clubs like Heaven underneath the arches at Charing Cross. "I'm very much a romantic, so I quite like the idea of going off the rails – it's quite appealing – but I don't think I got to that point, although I wasn't particularly innocent either.

"Being the *Doctor Who* boy isn't like being David Bowie, though, is it? It's not Mick Jagger. But I certainly had some fun. It was my first time away from home. Lots of adults seem to spend half their life feeling nostalgic about their university days for the same reason – it's very new at the time, it's very vivid. Of course, 1980, 1981, that's pre-AIDS. It all got much more depressing two or three years later. But at that time, it was just sort of fun."

'One of the nicest things about being on TV was that it made it easy for Matthew to have lots of sex. He was, after all, 18, the age when nearly everyone has just lost their virginity or is just about to lose it.

He supposed others must have experienced a similar link between their work on Doctor Who *and an improvement in their sex lives. Tom Baker was at the time reputedly the randiest actor in Equity and it is unlikely he would have had women by the dozen without the* Doctor Who *character lending him an unearthly glow...*

Homosexual activity was still illegal in Britain for people under 21, so for three years Matthew was a lawbreaker, and this appealed to him. There were debates on the radio about whether gay sex should be banned entirely, with crazy people saying how disgusting and sinful it was. This gave him a thrill. He liked the idea that people thought he was decadent, though he was not especially.'

> *"Doctor Who was a very gay programme, with a gay producer. Most people assumed I was gay anyway..."*

At the BBC in the 80s, Matthew found himself in a world far removed from the 'middle-class assumptions' that he'd grown up around. "It was actually really easy," he says, when I ask him about being out back then. "I never had a difficulty with it. I never experienced anything unpleasant as a result of it. I was never beaten up, or threatened, or anything horrible at all. The BBC was very relaxed, and *Doctor Who* in particular was a very gay programme, with a gay producer... Also, I think I thought that most people who watched *Doctor Who* – and who were over 15 or so – assumed I was gay anyway."

Really? Why?

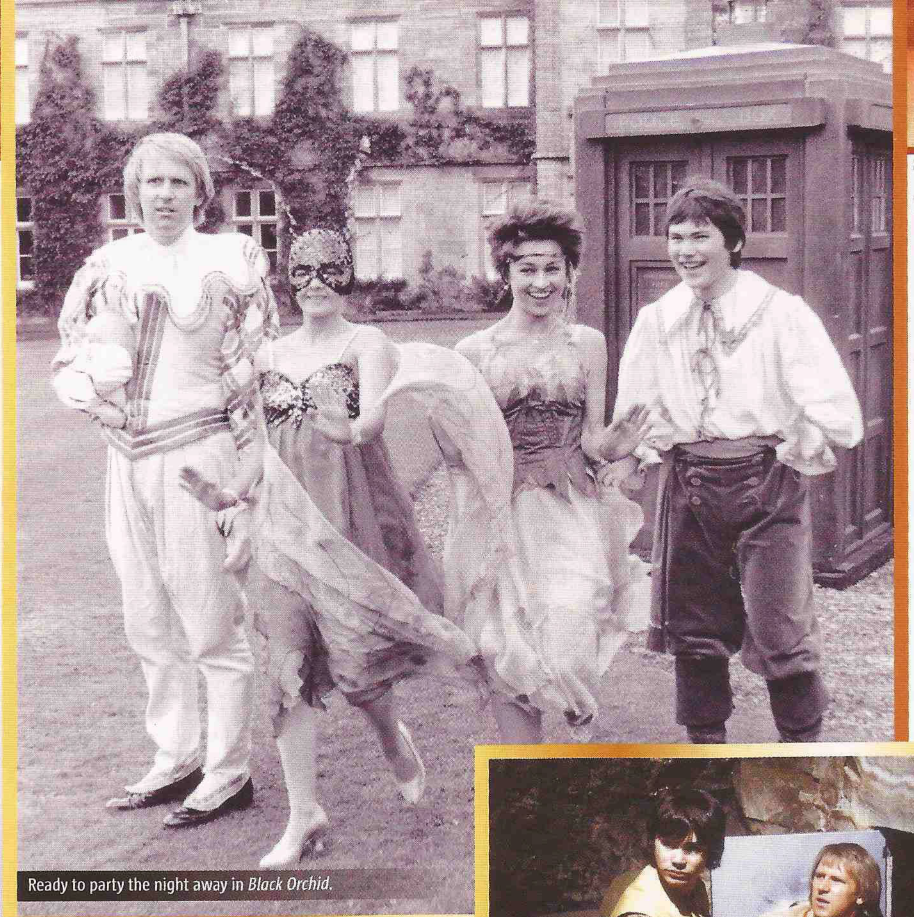
"I just think I had a slightly gay quality. As sort of heroic lads on space programmes go, Adric wasn't blatantly butch. I wasn't blatantly butch. I'm sure most people took it, if they thought about it at all, that I was gay. I've always felt an outsider anyway. Even though I wasn't completely isolated or friendless, I felt like I was a slightly unusual boy. If you recite *Doctor Who* poems in your lunch hour at school, people do tend to think you're a bit odd. I got used to the idea of being slightly unusual. I remember actually, when I was 14, at school, telling somebody that I was gay. I think I only said it to be shocking, but I definitely remember saying it."

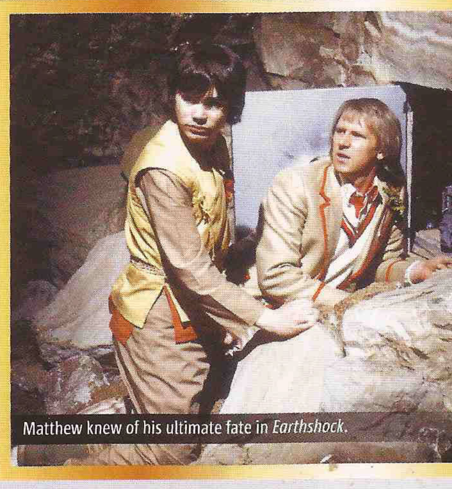
Did Matthew feel like an outsider on *Doctor Who*?

"That's a difficult one," he says, thinking hard. "At the BBC, a lot of actors felt like outsiders. Actors always have that sense of powerlessness. But certainly by the time that [his fourth serial] *Keeper of Traken* came around, I think I felt pretty much a part of it. The thing is, apart from Sarah Sutton [who played Nyssa], there weren't other young people on *Doctor Who*. It wasn't *Grange Hill*, or even *EastEnders*. You really were slightly alone on *Doctor Who*, in being the only person your age. The star, in Tom's case, was – what? – 30 years older."

The Beeb may have been under fire from the Conservative government of the day (Margaret Thatcher thought the Corporation was overstaffed, uncompetitive, and biased against her), but it was, for Matthew, "The centre of the universe. It was a fascinating place. And it was absolutely booze-soaked. Everybody was, you know, drunk. The joke was that TV Centre was circular because its staff were too drunk to walk straight. By 11 in the morning, the bar on the fourth floor was jammed.

"Everyone was plastered, neurotic, and very big-headed – as you'd expect in a media empire, if that's what the BBC was – but there was an earnestness about them; they were all dedicated to an idea that you could make popular, quality, wide-ranging drama. BBC Drama was quite brave back then. I wouldn't have believed you if, in 1980, you'd said, 'In a few years' time, *Doctor Who* will be cancelled.' It seemed like it would go on forever. There was no sense that it was going down the tube."


Ready to party the night away in *Black Orchid*.


Matthew knew of his ultimate fate in *Earthshock*.

When, after seven years in the role, Tom Baker regenerated into Peter Davison, the atmosphere on set lightened. "It was a very, very big change," says Matthew, "because if Tom is the most temperamental actor in Equity, you probably can't find a less temperamental actor than Peter. It really was an astounding shock, in a good way. Suddenly, everything was incredibly relaxed, after many very difficult days with Tom –" He breaks off. "I should say, it wasn't all misery and nightmares with Tom. It was often fun, and funny, and he could be just as sweet as he was difficult, but you were always mitigating to him. Tom decided the mood. It was a good day if Tom was in a good mood, or a bad day if Tom was in a bad mood."

What does Matthew think his co-stars made of him?

"I don't think they would have made very much of me," he considers. Another silence, and then: "I don't think any of them were overwhelmingly impressed, to be honest."

Why not?

"Again, I was very young," he replies. "I'm sure they thought I was a spoilt child. I think Janet pretty much did. I think she thought I was a spoilt little boy, and I suspected she did at the time."

And was he?

"It probably wasn't quite true. I don't think she was being quite fair. I think Janet always thought I was a bit thick."

Doesn't Janet think *everyone's* a bit thick?

"I think she does think quite large numbers of people are a bit thick, yes. Me among them. But good for her. She's a tough old thing. She's done well for herself, and I admire her. Yeah, she's cool."

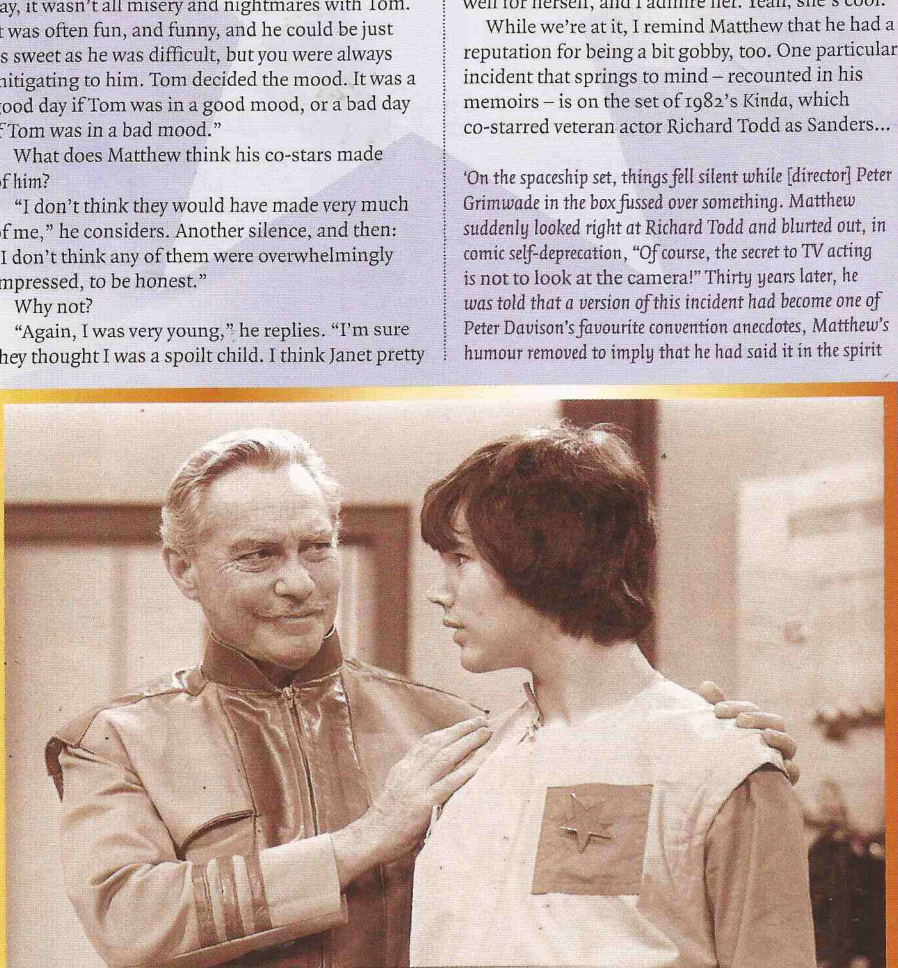
While we're at it, I remind Matthew that he had a reputation for being a bit gobby, too. One particular incident that springs to mind – recounted in his memoirs – is on the set of 1982's *Kinda*, which co-starred veteran actor Richard Todd as Sanders...

'On the spaceship set, things fell silent while [director] Peter Grimwade in the box fussed over something. Matthew suddenly looked right at Richard Todd and blurted out, in comic self-deprecation, "Of course, the secret to TV acting is not to look at the camera!" Thirty years later, he was told that a version of this incident had become one of Peter Davison's favourite convention anecdotes, Matthew's humour removed to imply that he had said it in the spirit of giving advice to Richard Todd. Matthew liked Peter's version of the story very much because it was funny, but it was, of course, fictional. It could only have been true if Matthew had been retarded, and he wasn't.'

"It's quite an amusing anecdote, but it's completely ridiculous," confirms Matthew. "It is, in the way it's couched, untrue. I might well have said that to Richard Todd, but *ironically, with an arched eyebrow*. You think of *Doctor Who* as incredibly ironic – everybody's got arched eyebrows all the time on *Doctor Who* – but behind the scenes, a lot of people aren't all that strong on irony, I notice."

Ask Matthew about Adric's spectacular demise in *Earthshock*, and it transpires that he knew about it well before rehearsals began, having flicked through Peter Davison's advance copy of the script. Adric was to die heroically – the first companion to be bumped off since the 60s – trying to stop a Cyberman-controlled freighter from crashing into prehistoric Earth. "It's cool that it's a Cyberman story, because I always liked the Cybermen. They say that the phone lines at TV Centre were clogged after Adric's death. They always say that about anything that gets a bit of attention."

However, Matthew would have preferred Adric to "snog somebody, and go and live on an alien planet somewhere, like every other companion" – or, better still, to not be axed at all. "I'd have quite happily stayed on till 1987. I'm sure I would have stayed on for at least another five seasons. Yeah, I'd have tried to break Tom's record! But I don't remember being especially distraught or downhearted. If you want to go on and be an actor,

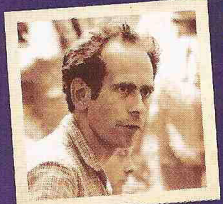

Matthew worked with Richard Todd in *Kinda* – but who was patronising who?

Matthew on...

What Matthew says in his memoirs about the people he worked with on Doctor Who...

TOM BAKER (Doctor Who)
'The rehearsal rooms were stuffy and overly warm. By five, there were big oval sweat rings under the arms of Tom's thin white shirt. Oddly, the more temperamental and nightmarish he had been that day, the larger the rings of sweat, as if his own dreadfulness had made him perspire, a weirdly appealing failing.'

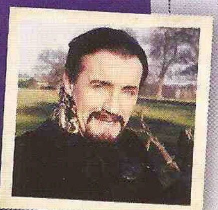
LALLA WARD (Romana)
'Lalla Ward was detached and silent, jerking her head sharply to shake hair from her face, more frequently than would seem to be necessary: Matthew wondered if it was an unconscious nervous reaction, like an attic madwoman... There was a fair quantity of weepiness on Lalla's part.'



PETER GRIMWADE
(director/writer)
'Rather than directing his cast, he had a habit of accusing them, though of what was never clear... There was one kind of person he would bully more intensely than others: young males who were obviously homosexual. This meant especially Matthew... Between Peter and Matthew, there was a layer of sexual tension. Peter would bully and criticize him, and then hug him very close. This was not relaxing.'

JANET FIELDING (Tegan)
'She found Matthew uninteresting and unintelligent, so it was impossible for him to engage her in conversation... He was afraid that if he made a silly or naïve remark, she would stub her cigarette out in his eye.'

PETER DAVISON
(The Doctor)
'Peter Davison was so famously "nice" that many people failed to pick up on his surprisingly well-developed bitchy streak, though Matthew, always sceptical of mere niceness, found the bitchiness an interesting extra dimension...'



ANTHONY AINLEY
(The Master)
'Someone, years after [Matthew] had left Doctor Who, mentioned in passing the affair he, Matthew, had had with Anthony Ainley. Matthew was flabbergasted that this affair should be general knowledge among gossipy cultists, though it had never existed or remotely been on the cards...'

JOHN NATHAN-TURNER (producer)

'John loved flying to America and talking at conventions. John's absence from the Doctor Who office was noticed by others in BBC Drama. [They] had cottoned on to the fact that he was never around, and they complained about it in a small-minded way.'

Happy days? Adric, Tegan, Nyssa and the Doctor – a fit crew to fly the TARDIS!

and I did, you couldn't afford to be in *Doctor Who* for years and years. It's career death. You get stuck with it forever. In the end, of course, you are anyway."

Of his Doctors, Matthew admits to feeling "smug to have straddled, so to speak, two of them" – arguably three, if you count his ghost-like floating head as Peter Davison turned into Colin Baker in 1984, at the end *The Caves of Androzani*. The Fifth Doctor's last word before he regenerated was "Adric – ?"

Would Matthew consider reprising his role as Adric on TV or audio, if the character could be resurrected somehow?

"I think it's been mooted once or twice that I'd do an audio drama or something, I'm not sure how seriously, but I was 18 when I played Adric; now I'm 48, and I just think it'd be ridiculous for me to try to be myself at that age. The result would be horrible. Do you remember *The Two Doctors* [1985]? It had Patrick Troughton in it, and Colin Baker, and they brought in Frazer [Hines, who'd played Jamie in the 60s], who had to pretend to still be 19, even though he's clearly in his 40s. I sat there thinking, nah, this doesn't work!"

Since 1998, Matthew has lived in Connecticut. "I ended up with an American partner," he explains. "That's the only reason I moved out here."

Does he miss the UK?

"I go through phases. I remain a British citizen. I'm a British person who lives in America, like Quentin Crisp. An Englishman in New York, that's what I am."

So, he hasn't gone native?

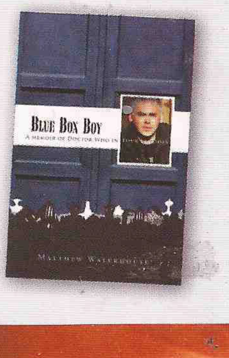
"I'm painfully non-native. I'm very much, temperamentally, a European."

As the acting jobs dried up, Matthew began writing novels, two of which – *Fates, Flowers* and *Vanitas*, both set in New York – are being re-published by Hirst Books. "I'm a writer first and foremost, I think, because that's what I spend my days doing," Matthew reasons, "but my income is at least in part that of an actor, because of *Doctor Who* royalties, which never add up to much, but do add up to something."

Does he ever dig out his old episodes?

"I don't have any. I gave them away to Oxfam. I'm not a big nostalgist. But I like that I did *Doctor Who*. I'm proud that I did it. I loved it at the time. I still love it. I hadn't watched the new series before I began writing the memoirs, but then I thought I'd better, and it's really great. I watched the one with the Weeping Angels, and the one with the vampires in Venice. I sat there thinking, this is cool, I like this!"

And what about the future? Now – today anyway – Matthew isn't too bothered about planning ahead. "Plans aren't what I'm about," he states. "My life is pretty fantastic as it is right now, so I don't feel the need to want to live – or relive – another life. I just hope that this one will continue to be interesting, and stimulating, and unusual, and full of odd people." DWM



***Blue Box Boy* is published by Hirst Books in July. See *www.hirstbooks.com* for details.**

THE DWM REVIEW

The worlds of Doctor Who in review:
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The **Pandorica Opens**/The **Big Bang**

BBC One/BBC HD 19-26 JUNE 2010
Starring Matt Smith, Karen Gillan, Arthur Darvill, Alex Kingston, Caitlin Blackwood, Nicholas Briggs
Written by Steven Moffat **Directed by** Toby Haynes

ONCE UPON A TIME THERE WAS whiteness. Until…

Phut! There's a box. Within lies – who knows? Magic? But this box is also a trap. One that lures prey to it. The bait is a compelling, but completely fictional, reality of mad adventures, monsters and fairytales. And it's all spun from the slightly crazed, crazily complicated dreams of a Scot who won't grow up.

Steven Moffat, obviously, spilling out his own fantastic take on *Doctor Who* through our TV sets.

Over the last 13 weeks, your reviewer has been happily entrapped by the byzantine machinations of what's been – and I *am* going to say it – the best run yet of twenty-first-century *Doctor Who*. And now it comes to this.

Since the series' return in 2005, we've been schooled to expect a big pay-off (a big bang, even) at the end of each run. A grand accumulation of all that's gone before, turned up to '11'. But this banquet approach is risky. We kind of think we want everything on the menu. However, overindulgence will make you bilious ("And finally for monsieur, a wafer-thin appearance from K9?").

Extending this weird restaurant analogy we've somehow wandered into, *The Pandorica Opens/The Big Bang*, thankfully, plays out like an exquisite set meal. Treats – River Song, Amelia Pond, Roman soldiers, a stone Dalek and every *Doctor Who* baddy worth a Character Options figure – arrive at palatable intervals. Okay, some courses never make it to table (I was miffed to have the resolution of The Silence deferred to the next sitting, and those errant Leadworth ducks now seem to be off) but come the final shot of the TARDIS hurtling into the end credits, I was well satisfied.

It's been a big to-do, though, hasn't it? Looking back through the notes I took during these episodes, 'France 1890' feels forever ago. Before we even get to the title sequence for *The Pandorica Opens* we've seen Provence, the Cabinet War Rooms, the Stormcage Containment Facility, Liz 10's Royal Collection, a space cantina, the oldest planet in the universe and Roman Britain. I'm knackered just writing that.

Thankfully it's all set up with a throwaway brilliance. These scenes waft in, nail their punchlines and waft off. Meanwhile the central storyline thunders on. One moment the Doctor and Amy are getting a plot *précis* from River, the next they're galloping across Wiltshire for a smashing reveal of Stonehenge. This thing rarely stands still. Although when it does, it's at its deadliest.

The Doctor's chat with Amy about the Pandorica legend feels like so-much detailing, sketching in the grandeur. But, of course, it's doing a hell of a lot more. While we're distracted by preconceptions

The Doctor gets a nasty surprise when the Pandorica finally opens...

about what might be inside the box, Moffat can be shockingly direct regarding its true content. From this perspective the Time Lord's yarn of a creature trapped within – who would "drop out of the sky and tear down your world" – is obviously a description of himself. I never saw it coming.

Maybe that was because I was busy craning my neck at UFOs over Stonehenge, lights in the sky buzzing like the cover of some alien conspiracy potboiler. "Everything that's ever hated you is coming here tonight," says River to the Doctor. Ah, now this is fab. A Legion of Super-Villains-style team-up is a concept that surely originated back in Moffat's schoolboy doodles. Or maybe I came up with it first when I was eight. Or was it you? Whatever, much like the glorious Daleks vs Cybermen trash talk-off in *Doomsday*, it comes straight from the bowels of fan-fiction. But now it's legitimised by being on TV. Guess what? We were right! Pitting all the monsters together *is* the most exciting thing ever.

'This has been **the best run yet** of twenty-first-century *Doctor Who* – **Matt Smith's Time Lord** has just been ***right*** **from the very beginning**...'

If I make that sound like a no-brainer, that's because it isn't. It could have been horrible. One fibreglass creation is a hard enough sell, put loads of different types together – stomping and harrumphing – and they accentuate the absurdities in each other. Moffat thus marshals the Daleks, Cybermen, Sontarans *et al* carefully. Much like Jon, Peter, Pat and, er, Richard in *The Five Doctors*, the mighty egos and elbows only share the same set for a short time. Anyway, all you really need is that tracking shot of the lot of 'em together and you're sated. The most exciting thing ever – but not actually scary...

No, scary is a decapitated Cybermen's head. Who knew? In the most unlikely way the sinister silver noggin restates all that's frightening about its species. With robotic entrails doubling-up as tentacles and a face as a snapping cage, it reminds us the Cybermen *will* never stop. They will always be coming to get us.

Treating old stock with such imagination is absolutely the reason why this story can also get away with the indulgences of a monster mash-up. But that's just the first audacious scam it pulls. The next is the return of Rory. It's a moment many of us were second-guessing, but, actually, Moffat's been second-guessing our second-guessing. And then second-guessing it again.

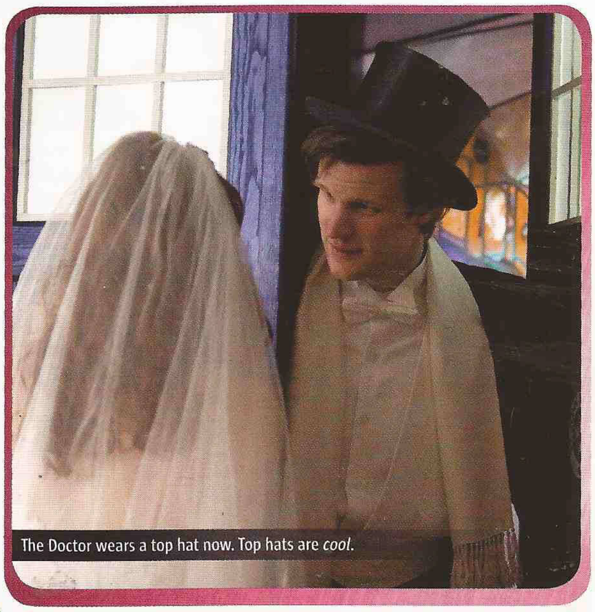
Firstly it's in the way he undersells the resurrection; the Doctor taking an age to twig and then treating the occasion like a stiff reunion of former colleagues. Next, of course, it's revealed the NHS nurse-turned-Roman Centurion (only in *Doctor Who*) isn't actually Rory at all. He's an Auton killing machine. An infinite number of fans posting on an infinite number of internet forums couldn't foresee that one.

However, the scenes between Rory and Amy are extraordinary. It's a hell of an ask for any actress to turn from light banter to the realisation the man sat beside her is her deceased husband-to-be, whom she forgot. How do you prepare for that? But Karen Gillan (Amy) is never better, her laughter dissolving into heartbreak, followed by tentative joy. Across this series, there have been instances where I've found Karen's performance a bit too glib, pouncing on the one-liners. Moments like this remind me she's got the range to do basically anything. A huge asset to the show.

Doctor River Song.

Arthur Darvill (Rory) isn't half bad either. It's due to the combination of his sheer likeability and Moffat's keen characterisation that when Rory, the real one, is finally restored we don't begrudge it. Even though we knew it all along. So, yep, Steven Moffat, you win that one too.

What follows is even naughtier. *The Pandorica Opens* exits on the most cataclysmic cliffhanger of all time... which Moffat has the nerve to resolve by breaking the absolute core rule of *Doctor Who*. The very thing the programme steers away from in fear of breaking its format. The Doctor must never – *never!* – use time travel to get himself out of a scrape.



The Doctor wears a top hat now. Top hats are *cool.*

Naturally, that's exactly what he does here, journeying from the future to give Replica Rory the sonic screwdriver with which he can free the Doctor – who's then at liberty to journey from the future to give Replica Rory the sonic screwdriver... Yes, it's doomed to look rubbish in synopsis. But it really works. Again, that's due to the way it's sold on screen, beginning with a natty rerun of *The Eleventh Hour*, which culminates in the boggling revelation that Amy's inside the Pandorica. That's then followed by the out-of-sequence stuff of the Doctor in a fez, brandishing a mop. As these puzzling *non-sequiturs* resolve to form an impossible escape, it feels too damn satisfying, clever and – let's not forget – funny to be a cop-out. Although it is. Now there's a paradox to ponder upon.

"I found you in words," says Amy when the Time Lord returns at her wedding. If ever there was a slogan for this year's series, that's it. Because it's all about being smart. Unsurprisingly, then, in *The Big Bang* the threat becomes conceptual, with the Doctor and friends alone in a museum while the lights are reportedly going off throughout creation. No villain to speak of – other than that beautiful stone Dalek. From hereon in it's exposition. In the main, I approve of this approach. We've had 12 weeks of meticulously placed plotting to get us to this point. I'm hugely invested in the story, exposition is what I want. But I did pine for a little of the panic and pizzazz Russell T Davies offered up at the end of days. Not aliens over Chiswick, but a bit of a flap, maybe.

The trade-off, though, is the marvellous conceit of the Doctor staging a few walk-on spots in previous adventures. Wasn't it great how the 'continuity error' in *Flesh and Stone* was left hanging until this point? Meanwhile, for those who want heart, there's his wonderful speech to the sleeping Amelia: "The daft old man who stole a magic box... brand new and ancient and the bluest blue ever." It sums up the mythos wonderfully. And, damn it if it's not another clever bit of Moffat coding.

Again, we're left considering another concept that looks limp on the page – Amy remembering the Raggedy Man back into existence via that old wedding homily. On screen it's sheer poetry and I bet you Moffat's had "something borrowed" tucked away in his back pocket for *years*.

This has been the best run yet of twenty-first-century *Doctor Who*. That's what I said way back when. The success has been built on two tenets – razor sharp writing (we've heard enough about that), plus a version of the Doctor that embodies the old-young ethos like never before. Matt Smith's Time Lord has just been *right* from the very beginning. While Christopher Eccleston and David Tennant were wonderful in the role, he's the one who – with his crankiness, silliness and bravery – feels like the Doctor I first knew as a child.

So let's all be upstanding for Series *Fnarg*, a joyful union of something old (the monsters), something new (the Doctor and Amy), something borrowed (the aesthetic of fairytales) and something blue (her designs on the time traveller). Off they all go, lurching towards Christmas for a new adventure. Fade out the confetti, bring on the snow! Who knows what will emerge next from the whiteness? **GRAHAM KIBBLE-WHITE**

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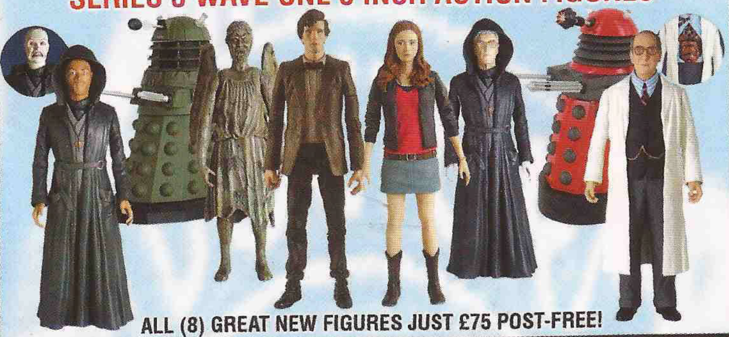

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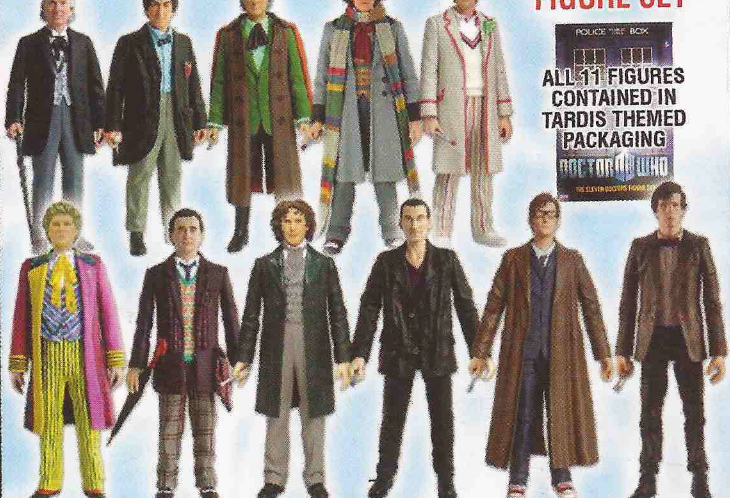
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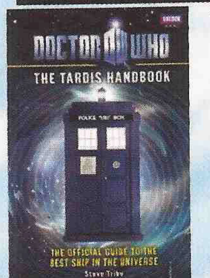
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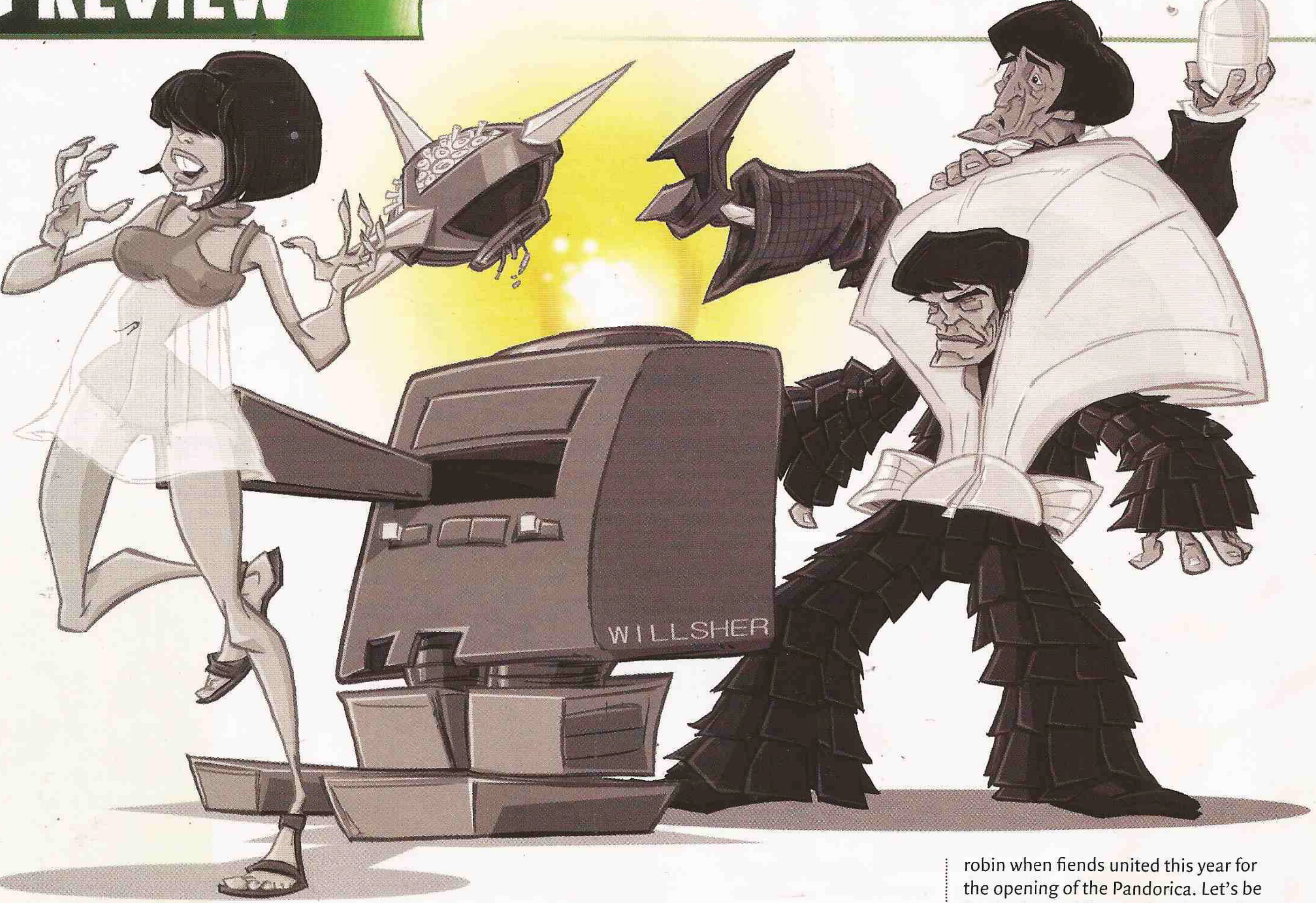
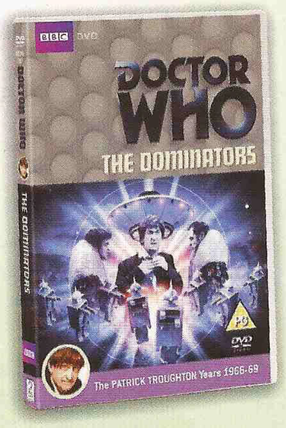


Illustration BEN WILLSHER

The **Dominators**



DVD 2|ENTERTAIN

Starring Patrick Troughton, Frazer Hines, Wendy Padbury, Ronald Allen, Kenneth Ives, Arthur Cox, Brian Cant **Written by** Norman Ashby (Mervyn Haisman and Henry Lincoln) **Directed by** Morris Barry **RRP** £19.99

FUNGUS TO SEAWEED is not the widest gamut in the world. Wise words, there, if I say so myself. Hold on to them. Although, they're not especially relevant to *The Dominators*. No, the only comparable lesson you can take away from this Second Doctor, Jamie and Zoe story is: Quark to Dalek – now there's a gamut of almost infinite width. Enough, certainly, to accommodate a whole fleet of Dominator flying saucers plus a galactic tour bus from Cully's Adventures Unlimited, tagging along behind.

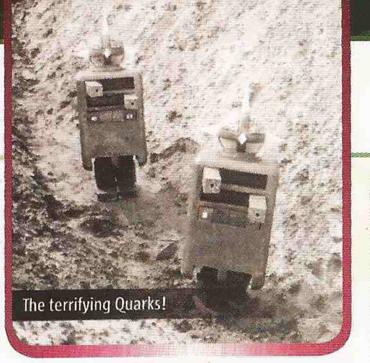
Of the many flaws cursing this 1968 five-parter – in which the evil Dominators (well, it's kind of in the name) commence drilling and general nastiness on the dull planet of Dulkis (ditto) – the most crippling has to be the robotic rapscallions who plod around like a child in Dad's welly boots. We all know the quart-sized Quarks were created as a potential Dalek-style merchandising opportunity, and are talked up in this story as "a new kind of robot," but while the mutated Skarosians are busy subjugating the cosmos with shock and awe, these little chaps stand around flapping their arms as if they were parky pensioners.

The "wee tin kettles" (as Jamie has it) are a long way off the Daleks' pace, and have since become poster boys for crap *Doctor Who* baddies. It's entirely deserved. Diminutive, shrill, and unable to even operate a drill without stopping to recharge, it's no wonder they were missed out of the round-robin when fiends united this year for the opening of the Pandorica. Let's be frank, the tin fellas can barely stand on their own two feet – both literally and metaphorically. Their relationship with the groovy, doomy Dominators is akin to a vulnerable, slightly wayward kid and its parents. Throughout the story, Rago (Ronald Allen) and Toba (Kenneth Ives) fret about the wellbeing of their chrome-headed charges. They're such dedicated guardians, they've even commissioned a series of sweet little robot portraits to hang in their spaceship. A strange love indeed has resulted in this Quark of nurture.

Continuing the theme, Rago and Toba spend the whole story bitching like a married couple in Ikea. Scenes are spent with the duo refusing to make eye contact while they trade long-winded barbs or narkily name-drop the other's rank-and-file: "With respect, *Navigator Rago!...*" "I decided otherwise, *Probationer Toba!...*" Granted, their dysfunctional relationship is one of the few innovative elements in the story and stops them short of becoming identi-kit bad men in black, but the spatting also robs them of stature. Imagine if the Sontarans suddenly started trash-talking each other, all hands on hips. Even when they're on point they just seem silly and self-aggrandising; Toba banging on about ruling the 10 galaxies, or Rago roaring at the Doctor and Jamie – "We

Grumpy Rago and sulky Toba. What a pair of losers!

'**The Quarks' relationship** with the **gloomy, doomy Dominators** is akin to a **wayward kid and its parents**...'


The terrifying Quarks!

are Dominators!" – like they should be impressed. Pity, because visually, the double act are quite arresting, staring out with dank, dark eyes from within their turtle-like tabards.

The same can't be said for the docile denizens of Dulkis. *Doctor Who*'s response to hippy culture and The Summer of Love, they're more Wood Lane than Woodstock, ruled by tubby men who mix bureaucracy with a fad for lounging about in white nighties. Not so much 'free love' as Freemasonry, eh?

Granted, there is some slim satire – the impotence of indecision – but the incessant council meetings keep coming long after we've got the joke. Plus, the whole lot of them have a weird penchant for tagging Dulcian soubriquets onto everything. There's "Dulcian debate", "Dulcian garments". We learn there are "no prisons on Dulkis" that "haste is not in the Dulcian tradition" and none of them are "used to manual labour on Dulkis." Put those words into the mouth of you or I and substitute 'Earth' or 'human' as required and it flags up just how clunky the writing is.

Of course, there are good things over the five episodes. Patrick Troughton and Frazer Hines are never better as the Doctor and Jamie. Perhaps responding to the paucity of the production, they work tons of extra business into the margins. Episode 1 ends with Jamie tugging at the Time Lord's jacket in an effort to alert him to the presence of the Quarks. "Jamie, don't do it!" chides our hero obliviously. Later on, the Doctor is munching sweets in the Dulcian travel pod, and in the final episode he's literally dancing for joy when he manages to mock up a makeshift bomb.

Plus, there's Cully. Ah Cully, so wasted here. Had the freethinking black market tour operator shown up in the series 10 years later he would have been portrayed as a cockney wide boy and played by Karl 'Jacko from *Brush Stokes*' Howman. Here we have the permanently middle-aged and forever middle-class Arthur Cox. Nonetheless, he still impresses, railing against Dulcian conformity. "Vegetables, the lot of you!" he declares. "You don't live, you exist!" You tell 'em!

However, in a story which pivots on nothing more ambitious than possession of a laser gun, and fills the rest of the screen time with a lot of arm waving and foot stomping, dear old Cully's other grand claim proves as much a misnomer as the ominously named Island of Death (home to a permanent survey unit and regular visits from students). "An adventure with Cully," he declares, "is something never to be forgotten!" Actually it is. It's probably better that way.

»DVD extras

DERRICK SHERWIN'S APPRAISAL of Mervyn Haisman and Henry Lincoln's script for *The Dominators* is damning – "crappy work." The former *Doctor Who* story editor is clearly a man whose words remain untouched by the mincing machine... unlike your reviewer, of course. Sherwin is one of a clutch of talking heads assembled for solid retrospective documentary *Recharge and Equalise*, but while no-one matches his volcanically charged ire, a Dulcian dust cloud of distaste has evidently settled upon everyone else. In short, no-one has a good word to say about this tale.

Haisman himself bristles at the memory of the heavy-handed intervention the script suffered. He moans, "Mr Sherwin put his oar in and started changing things." However he's creditably quick to admit that those Diamonique Daleks, the Quarks, were a result of he and Lincoln thinking "money." Frazer Hines, meanwhile, reckons *The Dominators* too "talky", Giles Block (Teel) says the Dulcians are just a bit wet, Arthur Cox recalls the horror of his costume ("I can't wear that! It's a girl's gym tunic!") and simply everyone rubbishes the old-school efforts of director Morris Barry. Back to dear Mervyn, though, who nabs the best line of all: "So many other [episodes of *Doctor Who*] are missing – and this one? They've got the whole damn lot!"

As **DWM** went to press, we were still hanging on for the Wendy Padbury, Frazer Hines, Giles Block, Arthur Cox and Sylvia James (make-up designer) commentary, but even so, this is a slight release. The only other significant extra is a Second Doctor-related edition of *Tomorrow's Times*, helmed – in that wonderfully capricious 2|entertain manner – by Third Doctor companion Caroline John (Liz Shaw). Make no mistake, contemporary comment on *Doctor Who* is a strong concept for a featurette, and there's some lovely stuff here. But the execution is mostly lousy.

John – normally a capable and solid performer – is done no favours. Poor thing looks like she's recording a hostage tape, eyes darting nervously as she reads a pre-prepared statement ("I am being well treated, but my captors demand 30,000 grotzits or they will force me to take up a tobacco pipe and star in a new BBV drama..."). Meanwhile the voiceover artists, presumably exhumed from the *Points of View* Retirement Home For Provincial-Sounding Players, read newspaper remarks with gusto, working their range of regional accents hard. This reviewer finds the stylings of Francis Hope from *The New Statesman* most pleasing. In one article he muses, "I know many households where the programme's name is forbidden in case the older children acquired a taste for it and the younger ones refuse to be excluded," and in another he bemoans the small conceptual leap between *The Web of Fear* and *Fury From the Deep*: "Fungus to seaweed is not the widest gamut in the world." Wish I'd said that. **GRAHAM KIBBLE-WHITE**

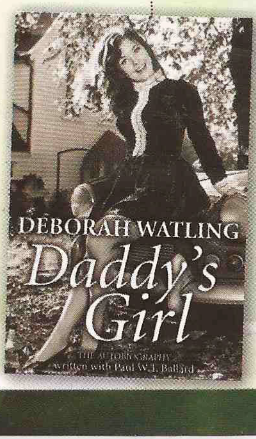
Daddy's Girl

Book FANTOM FILMS
Written by Deborah Watling with Paul WT Ballard **RRP** £12.99 (paperback)

ANYONE FAMILIAR WITH Deborah Watling from her convention appearances might be forgiven for expecting the *Doctor Who* content of her autobiography to stretch little beyond a handful of anecdotes about the numerous pranks played on her by co-stars Patrick Troughton and Frazer Hines. Happily, Watling digs a little deeper, drawing on some interesting new material from her time as 1960s companion Victoria.

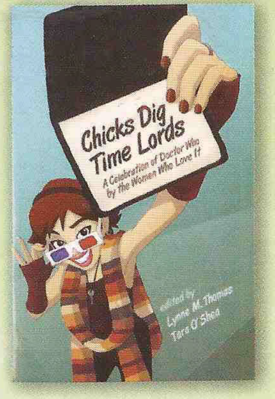
It's fitting that Watling should call her autobiography *Daddy's Girl*, given the significant presence her father, actor Jack Watling, has throughout the book. Indeed, at times the book is more 'Jack' than 'Deborah'. But Jack's fatherly wisdom aside, it's his daughter's conversational style that bring characters such as glamorous, pilfering grandmother 'Nanny' to life. Elsewhere, her many liaisons (her teenage first kiss with future *Doctor Who* companion Michael Craze, dated by DJ Mike Reid, stalked by *Rising Damp*'s Leonard Rossiter) make for page-turning stuff.

Her *Doctor Who* association fills three separate chapters, the first a largely fond trip through her episodes. The exception, *The Enemy of the World*, finds her critical of director Barry Letts, dubbed "a toerag" for his impatience with a cast always slow to return to set. There's also surprise at actor Colin Douglas' boredom with the whole experience, vowing never to return to the show (despite later appearing in *Horror of Fang Rock*). Further chapters, show her disappointed at missing out on *The Five Doctors* and furious at Lalla Ward and Sarah Sutton for their "vitriolic" slating of Matthew Waterhouse at a US convention (having later met Waterhouse and found him to be "charming").



Ending on a curio – an original treatment for a proposed ITV comedy series called *House of Watling*, a kind of *My Family* with everyone playing themselves – *Daddy's Girl* is proof that Deborah Watling is far more than the sum of anecdotes about mini-skirts, foam and knickers. **VANESSA BISHOP**

Chicks Dig Time Lords



Book Mad Norwegian Press
Edited by Lynne M Thomas and Tara o'Shea
RRP $11.50 (US)

'A CELEBRATION OF *Doctor Who* by the Women Who Love It' runs this tome's strap line, and by gum – that's what it delivers. This joyous selection of 22.5 essays, three interviews and a comic strip crafted by a wide selection of devotees of the series who are not in possession of dangly reproductive bits is a pleasure to read, for people both with and without said bits. It's a richly life-affirming experience assembled by viewers with excellent examples of how they have benefited emotionally, creatively or socially from their plunging into this wonderful programme's fandom.

While many essays seem to be from USA writers who first saw *Doctor Who* via PBS many years ago, there is a good mix of backgrounds: professional author, convention goer, cosplay funster and seasoned performer. Jennifer Adams Kelley's account of fandom fizzes with energy, Lynne M Thomas' experiences in the sub-culture are heart-warming, and Amy Fritsch's tale of sharing affection for the show across the generations is vividly related. And who can't smile at the antics of the ladies behind Torchwood Babiez or delight in a parallel universe memoir from **DWM**'s own Jackie Jenkins?

Only Kate Orman's piece really seems to dwell on negative aspects of fandom, but again the overall verdict is on the sunny side. Peppering the prose are nice little interviews with Sophie Aldred, India Fisher and Laura Doddington about their own adventures in space and time alongside the Doctor, all of which add to the variety.

Want some good reasons to get more involved in appreciating your favourite programme? Look no further than the testimonies in this volume! **ANDREW PIXLEY**

The Companion Chronicles: Solitaire

DOCTOR WHO
SOLITAIRE
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

Audio Drama Big Finish
Written by John Dorney
RRP £8.99

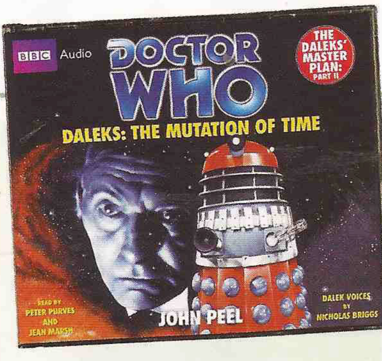
WHEN WE LAST HEARD FROM Charley Pollard, in the 2009 Sixth Doctor release *Blue Forgotten Planet*, it was a fairly conclusive farewell, so my first thought about this play was, "just let her go." How wrong I was. Writer John Dorney avoids spoiling the ambiguity of Charley's departure by setting this adventure very early during her travels with the Eighth Doctor, and India Fisher does a beautiful job of recapturing the younger Charley's untouchable, jolly hockey sticks persona. In *Solitaire*, she is trapped by the Celestial Toymaker in a sinister toyshop, forced to play one of his nasty games.

The setting is well picked: toyshops can be menacing places anyway. Too many toys, beady eyes staring down at you from high-stacked shelves; things hanging from low ceilings. But this is the *Sapphire and Steel* territory of half-remembered childhood fears and terror in the shadows, superbly evoked by the sound design and ambience. It's creepy stuff.

Also creepy is David Bailie, reprising his turn as the Toymaker. Big Finish must have realised that they were onto a good thing after they booked Bailie to play the villain in the recent adaptation of *The Nightmare Fair*, and he's even better here in what amounts to a two-hander between him and Charley. The character's intrinsic menace is well displayed, and it helps that the context is more appropriate to the Toymaker's mythic, immortal status than Blackpool Pleasure Beach.

One of the stronger entires in the *Companion Chronicles* range, *Solitaire* is particularly great because it revisits an earlier, less angsty Charley Pollard, makes good use of a memorable villain and has a tangible sense of danger throughout. And the way the Doctor is used inspired. Magic. **MATT MICHAEL**

The Mutation of Time


BBC Audio
DOCTOR WHO
THE DALEKS' MASTER PLAN: PART II
DALEKS: THE MUTATION OF TIME
READ BY PETER PURVES AND JEAN MARSH
JOHN PEEL
DALEK VOICES BY NICHOLAS BRIGGS

Talking Book BBC AUDIO
Written by John Peel **Featuring** The First Doctor, Steven Taylor, Sara Kingdom **Read by** Peter Purves and Jean Marsh **RRP** £12.99

THIS SECOND INSTALMENT OF John Peel's novelisation of *The Daleks' Master Plan* can be seen as the story's difficult second album. In audio terms, things are just as good as they were on Volume One. The casting of readers Peter Purves and Jean Marsh has worked wonderfully. Their use not only has a great sense of 'rightness' about it because of their roles as companion Steven Taylor and Sara Kingdom in the original 1965/66 12-part serial, but both have proved to be excellent and nuanced readers. Purves is the story's throttle and Marsh – because of the sinister tones she can effect – its dark scheming heart.

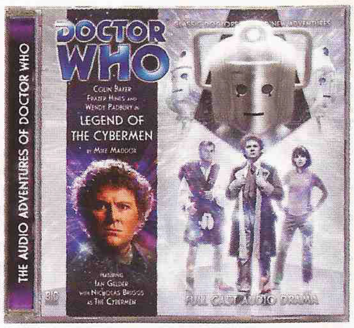
By this stage in the story, however, the story as it started out – with the Daleks' plan to conquer the universe using the Time Destructor – has turned into something of a bizarre chase, with the Daleks in pursuit of the Doctor, who has stolen a vital component of the device. Peel tackles the comic fare of the Christmas Day episode *The Feast of Steven*, where the TARDIS lands first in a 1960s Liverpool Police Station and then in the silent days of Hollywood, with the close eye of an historian who knows he's documenting a much talked-about lost episode. While Purves and Marsh certainly have their fun with it (especially Marsh having a ball with two temperamental movie directors), this kind of diligence means the sequence does rather outstay its welcome somewhat – particularly when you realise this isn't the story's only light-hearted segment and that, as soon as the TARDIS takes flight again, the Doctor is on course for a re-match with *The Time Meddler*'s Meddling Monk.

Peel showed a firm hand in his adapting of the more action-orientated Terry Nation episodes of the story, but appears a lot less sure how to handle the more character-based material of Dennis Spooner, so seems just to settle to tell it straight with little editing to bring it together or make it turn a little faster. The story doesn't take that well to being cut in two either. Book One started with the Doctor's flight from Troy that, although having little to do with the overall story, kept the Doctor in the frame until he could join the story proper after the all-Dalek material of the *Mission to the Unknown* episode. Book Two, however, seems to abandon this line of thought completely and, sticking with the Doctor, doesn't roll the Daleks on until the beginning of Chapter Four. Nicholas Briggs voices them magnificently, but for a story that's taken on the structure of a chase through time and space, this late reintroduction seems a mistake and certainly doesn't help with any momentum.

Simon Power's music and sound effects run the gamut of the sublime to the intentionally ridiculous. The 1920s Hollywood segment basically buttonholes him into using the tinkling piano of silent movie chase music, whereas in contrast, the story's middle section in Ancient Egypt offers more inspired and majestic material.

The saga finds its energies again in its last third, and with the eventual operation of the Daleks' Time Destructor. Power's take on the weapon's time-ravaging effects, however, inverts expectations, and instead of a wild cacophony, goes for an eerie howl, and at the moment of Sara Kingdom's death by the device, the sound of a heavenly choir, which is odd and surprisingly moving. **VANESSA BISHOP**

Legend of the Cybermen


DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
Colin Baker
Frazer Hines and Wendy Padbury in
LEGEND OF THE CYBERMEN
by Mike Maddox
featuring Ian Gelder with Nicholas Briggs as The Cybermen
FULL CAST AUDIO DRAMA

Audio Drama BIG FINISH
Written by Mike Maddox **Starring** Colin Baker, Frazer Hines, Wendy Padbury, Ian Gelder, Alexander Siddig, Charlie Ross, Nicholas Briggs **Available** *www.bigfinish.com* **RRP** £14.99

AT THE END OF THE LAST STORY, *The Wreck of the Titan*, the Sixth Doctor and Jamie realised that their previous few adventures had seen them trapped in the Land of Fiction, a void where the imaginary becomes real. Picking up where the previous play left off, *Legend of the Cybermen* takes a clear lead from the 1968 series of *Doctor Who*, alluding to that year's quota of Space Wheels, Quarks, Time Lords and Cyber Coordinators, as well as being a sequel to *The Mind Robber*. But the icing on the cake is definitely the return of Wendy Padbury as Zoe.

The conceit here is inspired: the Cybermen, creatures of cold and emotionless logic, cannot suffer the 'lies' of the Land of Fiction to exist. So they have invaded it. And given we know that the Land is controlled by a master computer, there's an obvious way in for them. But that's not the half of it: confronted by a whole host of mythical beings, the Cybermen have been busy. Thus we have Cyber-werewolves, Cyber-mermaids, Cyber-faeries and – best of all – Cyber-valkyries. Defending the freedom of imagination is that most independent-minded young woman, Alice (of Wonderland). Assisted by Count Dracula and – oh yes! – the Karkus, Alice has no intention of the Cybermen winning.

While the conceit is inspired, the big problem with any story set in a dream world is how much any of it really matters. *The Mind Robber* worked because the Doctor, Jamie and Zoe were in danger at every turn of becoming fiction themselves. Author Mike Maddox and the actors work hard at making you care about the fate of the fictional characters, but when the cliché of the Doctor pondering if he is real at all is thrown in to add some tension, it's pretty obvious in an ongoing series that there is only one viable answer.

Where there *is* real investment in the characters it's in understanding why Jamie and Zoe can remember the Doctor despite the Time Lords' own mind robbery. This conundrum results in the most affecting scenes in the play, while the ending has a true hint of greatness about it (which is then perfectly complimented by the use of the arrangement of theme tune from the Patrick Troughton era).

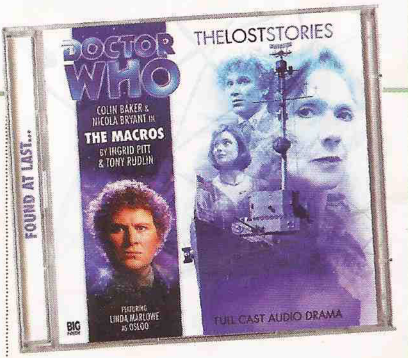
Also great is the moment when the Cybermen are playing with our heroes' perception of reality, resulting in a beautiful fourth-wall breaking moment of Jamie waking to find himself in a recording studio being directed by Nick Briggs. It's a gem, even if some of the other winks to the audience are a little more laboured.

As the conclusion to a perplexing trilogy, *Legend of the Cybermen* isn't quite the climax it needed to be. On its own terms, its good value, though – great value, if you want another chance to hear Hines and Padbury recreating their classic characters so movingly. **MATT MICHAEL**

> 'Mike Maddox and the actors **work hard at making you care** about the **fate of the fictional characters**...'

The **Macros**

Audio Drama BIG FINISH
Written by Ingrid Pitt and Tony Rudlin **Starring** Colin Baker, Nicola Bryant, Linda Marlowe
Available *www.bigfinish.com* **RRP** £14.99



IN 1943 THE US NAVY allegedly conducted a secret exercise to render the USS *Eldridge* invisible. This so-called Philadelphia Experiment has been the subject of various conspiracy theories and SF movies over the years, and given *Doctor Who*'s penchant for appropriating popular myths – abominable snowmen, Loch Ness monsters, the theory of evolution – it stands to reason that at some point we'd get to find out what actually happened on board the ship that October evening.

It turns out that the Eldridge has become trapped between dimensions – which explains why the ship is infected by virulent rust and the crew seem to be caught in a time loop. But to the listener, the play might just as well have become trapped in the past, as it's so clearly a product of the mid 1980s – so much so that if Alex Drake and Gene Hunt had turned up this reviewer would barely have batted an eyelid. The experiment has opened a way through to the universe of Capron, which is under the tyrannical control of a woman called Osloo, but who might as well be named Rehctaht given her thinly-veiled resemblance to the then-current Prime Minister. With a regal air, a liking for extravagant titles and an intolerance for opposition, you may well spend the play waiting for the moment when someone asks Osloo, "What about the vegetables?" And to hammer home the point (Hammer home, perhaps, given the plays provenance), the impressive Linda Marlowe does her best Helen A – sorry – Mrs T turn.

So, if it's subtlety you're after, then *The Macros* may not be for you. What it lacks in nuance, though, is made up for in the brio of the performances. Despite one or two shaky American accents, there's a sense of energy and fun here that's infectious. Maybe, given it's the last in the series of Sixth Doctor and Peri *Lost Stories* you can detect an end-of-term abandon. Whatever, it's fun to listen to.

It's also fun – given this is written by Queen Galleia herself, Hammer glamour-puss Ingrid Pitt – to look out for the author's own onscreen persona creeping in. Possibly the cliffhanger, with Peri infected by a nasty dose of rust and rapidly ageing and crumbling, brings to mind Pitt's most famous part: Countess Dracula. Or maybe that's just reading too much into it. Sadly, Pitt's involvement is entirely confined to these noises off: I wonder how tempted, if at all, she was to take the part of Osloo herself. The imperiousness of the voice, the ease of authority: these are Pitt's star qualities. They're also Thatcher's. Big Finish missed a trick here.

A diverting reminder of simpler times sums up *The Macros*, and this series of *Lost Stories* as a whole. With the exception of the darkly delicious *Point of Entry* and the disappointing and baffling *Hollows of Time*, these plays have been a bit shallow, possibly because they were never polished to final form. But regardless of that niggle, the chance to hear a bit of lost history has been amazing: I'm looking forward to the forthcoming 1960s sets. **MATT MICHAEL**

> 'To the listener **the play might as well have become stuck in the past**, as it's so clearly **a product of the 1980s**...'

Jago and **Litefoot – Series One**

Audio Drama BIG FINISH
Written by Justin Richards, Alan Barnes, Jonathan Morris, Andy Lane **Starring** Trevor Baxter, Christopher Benjamin, Lisa Bowerman
Available *www.bigfinish.com* **RRP** £30.00

LAST YEAR'S *COMPANION Chronicle* release *The Mahogany Murderers* pitched Victorian vaudevillian Henry Gordon Jago, and his friend the prominent pathologist Professor Litefoot against the sinister Dr Tulp in the stews of London. So successful was that experiment that the two esteemed gentlemen have returned for a series of four adventures of the fantastical, battling against gothic grotesques drawn directly from the pages of Penny Dreadfuls.

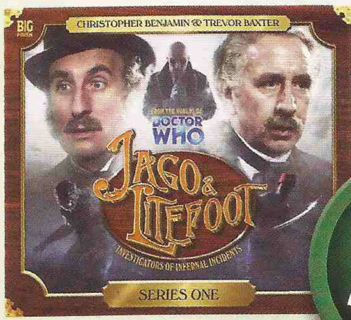
The first of four is Justin Richards' *The Bloodless Soldier* which sees a band of soldiers returning to Blighty with something terrible in tow. Soon, there is blood on the cobblestones of London, and a vicious beast lurking in the fog. Coincidentally, Jago has been contacted by a gentleman wishing to sell him a horrible new sideshow freak. Though some of the supporting characters are a little bland, and the werewolf is hardly a novel *Doctor Who*-related monster, there is enough here to chill the blood.

Themes of supernatural horror also run through the next story, Alan Barnes' *The Bellova Devil* which concerns our heroes with the investigation of a murder committed by a dead man. The mystery is reminiscent of Conan-Doyle's Sherlock Holmes stories, although unlike the adventure of the Sussex Vampire the creature here is rather less prosaic. Soused in dark humour, this one's a winner.

Also a winner: Jonathan Morris' *The Spirit Trap*, which is steeped in spiritualism and wit. Jago and Litefoot, plus the estimable barmaid Ellie, investigate a phoney medium, and get more than they bargained for. This is possessed of the most amusing scenes in the four plays, particularly as Jago falls under the 'fluence, and as such can be adjudged the finest of all.

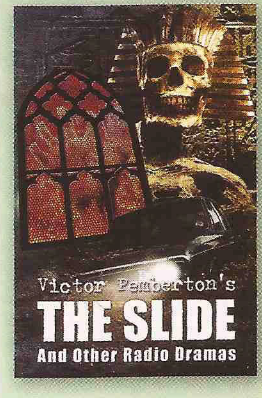
Rounding out this set is *The Similarity Engine* by Andy Lane, a sequel to his previous play *The Mahogany Murderers*. This climactic chapter skilfully synthesises the many hints of the dastardly Dr Tulp which have been carefully dropped in the preceding instalments. Unfortunately, the devious doctor has a habit, like latter day James Bond villains, of explaining his malefic machinations in excruciating detail. The listener is thus rather overwhelmed, and left waiting for the next series in some state of anticipation.

The most pleasurable aspect of these plays is hearing Christopher Benjamin and Trevor Baxter reprising their roles. But they seem to do more than act the characters: they absolutely inhabit them. The characters are the Victorian archetypes of down-at-heel music hall master of ceremonies and high-minded Liberal moralist, beautifully counterpointed and acted to perfection to capture the high and low culture of the period: Jago permanently on the run from his creditors, Litefoot always maintaining an air of splendid detachment. However good the other regulars and supporting cast are, Benjamin and Baxter are the stars. And though they're largely well-served by the material, it is their performances rather than the specifics of the plots, that will stay in the memory. Long may they continue. **MATT MICHAEL**



PICK OF THE MONTH!

Victor Pemberton's **The Slide** & Other Radio Dramas



Book Fantom Films
Written by Victor Pemberton
RRP £19.99

THE PROMINENCE OF THE SLIDE in the title of this book comes from the long-held view that Victor Pemberton heavily utilised his own story when he came to write his 1968 *Doctor Who* story *Fury from the Deep*. Pemberton, who also worked for a time as *Doctor Who*'s script editor in the mid-1960s, notes there are a few similarities but largely dismisses the allegation. With all seven episodes of *The Slide* reprinted, people can now make up their own minds. The interesting part of this is not whether Pemberton plagiarised his own work for the sake of a TV commission but the favourable reaction *The Slide* received on its broadcast – which included a phone call from Hollywood producer George Pal, who was interested in buying the rights to a movie version.

The book includes five plays – *The Gold Watch*, *The Slide*, *Kill the Pharaoh!*, *The Fall of Mr Humpty* and *Dark* – and Pemberton writes interesting introductions for all of them, not just about his inspirations but how each play sits in the context of his career as a whole. Apart from *The Slide*, *Doctor Who* audiences will probably find *The Fall of Mr Humpty* and *Dark* of the most interest, written at a time when Pemberton was pursuing an interest in the supernatural and life after death.

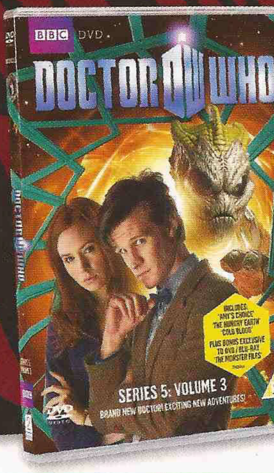
At times, this collection tries to be more of a *Doctor Who* book than it really is. References to *Doctor Who* pop up at all sorts of odd times, when there's really no need for it to have been mentioned at all. Pemberton himself, however, comes across as a sensitive and down-to-earth individual. The admiration he has for his parents is touching, *The Gold Watch* being the first of many dramatised tributes he's paid them over the years. **VANESSA BISHOP**

THE WHEEL OF FORTUNE!

Cybermen, Chumblies and chilling churches! *Rings* and *Reigns* and and reptile people! All this and more... Spin the wheel, it could be *you*...

WIN! Pensioners and reptiles on DVD!

The third volume of Matt Smith and Karen Gillan's first series of Doctor Who, featuring three more thrilling episodes, is released by 2|entertain on 2 August on DVD for £15.99 and Blu-ray for £19.99. The release includes the episodes *Amy's Choice*, *The Hungry Earth* and *Cold Blood*, as well as another in the series of *The Monster Diaries*, featuring previously unseen footage and exclusive comments from the cast and crew! To be in with a chance of winning one of **FIVE** copies on DVD, tell us the correct answer to this cold-blooded conundrum...



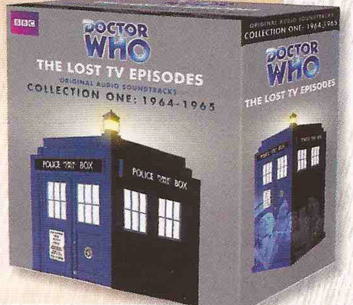
What form of attack do the reptiles employ in *The Hungry Earth*/*Cold Blood*?

- a) A venomous tongue
- b) A deadly third eye
- c) A very hard stare

Call **09011 542 221** to enter, or by post, putting the Doctor's unlikely appraisal before the **DWM** address below: "SUPER-SQUEAKY BUM TIME!"

WIN! Lost TV Episodes box set!

The Lost TV Episodes – Collection One: 1964–65 is a deluxe CD box set containing the complete narrated soundtracks to five stories now missing from the BBC archives – *Marco Polo*, *The Reign of Terror*, *The Crusade*, *Galaxy 4* and *The Myth Makers* – plus a bonus disc featuring new and exclusive extras! The set is out on 5 August for £69.99 – and thanks to BBC Audio, we've **TWO** to give away. Answer this correctly and *you* could win...



What is the earliest 'missing' episode of *Doctor Who* called?

- a) *The Roof of the World*
- b) *The Floor of the Sea*
- c) *The Top of the Stairs*

Call **09011 542 224** to enter, or by post, putting the Doctor's resigned observation in *Marco Polo* at the start of the **DWM** address: "EVERYTHING'S GONE TO POT!"

WIN! The Ring of Steel CD!

The Ring of Steel is a brand new adventure from BBC Audio, featuring the Eleventh Doctor and Amy and read by Matt Smith. It's available from 5 August on CD for £9.99, and also via download from online retailers. To be in with a chance of winning one of **FIVE** copies, simply answer this:

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An exclusive audio adventure written by Stephen Cole

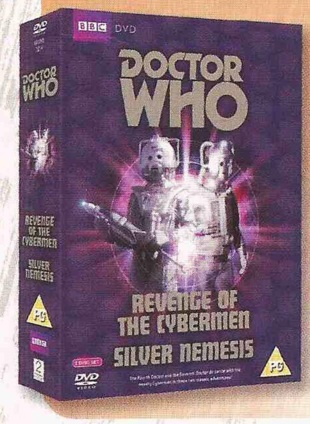
Where does the Doctor get his clothes from in *The Eleventh Hour*?

- a) A hospital changing room
- b) Indiana Jones' suitcase
- c) Mr Bean's wardrobe

Simply call **09011 542 225** to enter, or have a go by post, putting the Doctor's dubious sartorial opinion before the address below: "BOW TIES ARE COOL!"

WIN! The Cybermen box set DVD!

Available on DVD for the first time from 9 August are the 1975 Fourth Doctor adventure *Revenge of the Cybermen* and the 1988 Seventh Doctor tale *Silver Nemesis*. As well as newly-restored prints of the stories, this box set comes complete with a host of extras including commentaries, documentaries, photo galleries and more! 2|entertain has kindly given us **FIVE** copies to give away, worth £29.99 each, so to be in with a chance of being a winner, just answer this:



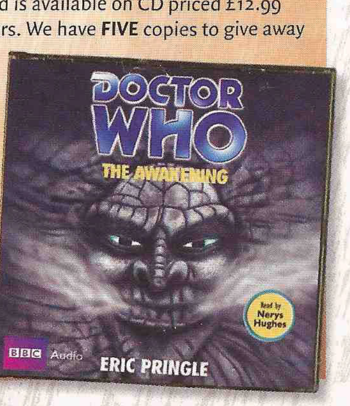
Which famous American actress appears in *Silver Nemesis*?

- a) Dolores Black
- b) Dolores White
- c) Dolores Gray

To enter call **09011 542 222**, or by post, putting Dolores' verdict in front of the **DWM** address below: "THIS IS UNBELIEVABLE!"

WIN! The Awakening CD!

Doctor Who – The Awakening is released on 5 August from BBC Audio. This new talking book is read by Nerys Hughes and is available on CD priced £12.99 and also to download from online retailers. We have **FIVE** copies to give away to readers who can answer this:



What malevolent creature does the Doctor encounter in *The Awakening*?

- a) The Animus
- b) The Malus
- c) The Vented Spleen

To enter call **09011 542 226**, or try your luck by post, placing this peasant's protestation at the front of the **DWM** address below: "WILL CHANDLER BE A PROPER NAME!"

WIN! Situation Vacant!

Situation Vacant is the latest audio story from Big Finish to star Paul McGann as the Eighth Doctor, and the first to star his new companion – but who will it be? All will be revealed when this format-bending story is made available to download for £8.99 and on CD for £10.99 from 31 July. We've **FIVE** copies for readers who can answer this...

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- a) Dr Grace Holloway
- b) Dr Stanley Holloway
- c) Dr HMP Holloway

To enter call **09011 542 223**, or post your entry, putting the Doctor's emphatic decision on quality control at the start of the **DWM** address below: "I ONLY TAKE THE BEST!"

HOW TO ENTER...

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 22 July and close at midnight on Wednesday 18 August 2010. Service Provider: Eckoh, 0870 880 4869

BY POST: Send to **Doctor Who Magazine 424**, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 18 August 2010.

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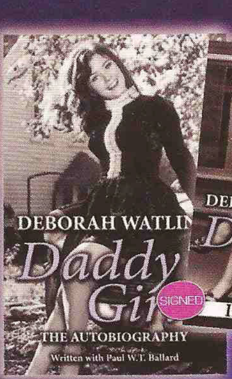
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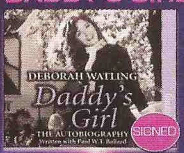
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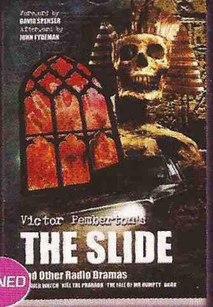
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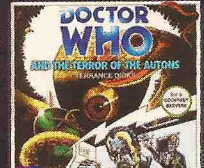
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WHO ON EARTH IS...

The Eleventh Doctor on first-night nerves, *The Big Bang*, and Jo Grant's miniskirts. (Special guest: his mum!)

Matt Smith

Hello, Matt. That was one hell of a series finale. How was it for you?

MS: "Well, I don't want to blow smoke up our own you-know-what, but I just think it's one of the best bits of television that I've ever been part of and, may I add, had the fortune to see – he says rather vainly. But it's nothing to do with me, really. It's all Steven [Moffat, showrunner]. It's the best thing he's ever written, I think. I relish working with Steven. He's my friend, and a great inspiration to me. He's probably the greatest writer that I've ever worked with."

You must be pleased with how this series has been received?

MS: "It's gone okay, hasn't it? I was nervous about being part of the legacy, but people are generally very kind – although I don't go online to the forums and things. There was a nice editorial about me in **DWM** the other month, which said, 'It's all right, guys, he's nailed it.' [Laughs] What's great is, we just get better and better."

Flesh and Stone.

***The Guardian* called *Flesh and Stone* 'the greatest episode of *Doctor Who* there has ever been'.**

MS: "Really? Those were the first ones we did. I was really nervous about all those beach scenes. I was struggling in those first couple of weeks."

Struggling in what sense?

MS: "I just thought, I'm not in control of it. I didn't know if I was coming or going. I rang up my dad and went, 'I don't know how to do this. What the hell am I going to do?' He said, 'You've just got to keep going. I know you'll get there.' It's wonderful now to hear him say, 'Told you so. I was right. You are the Doctor. There is no question now.' That means the world to me. I'm very close to my dad. He'll ring me up after every episode, and analyse it, and throw superlatives at me, and encourage and support. My mum's the same. Because it changes their lives as well – [Matt's mobile rings] Mum! I'm doing an interview. I'm talking about you and dad. I'll put you on loudspeaker. Let's get a quote for **DWM**."

Matt's Mum: "Do they want to interview me?"

MS: "Of course. Well, probably. [To **DWM**:] She loves it really."

Matt's Mum: "[Laughs] I'm the most proud mummy in the universe."

MS: "What's been your favourite episode, mum?"

Matt's Mum: "Um... Episode 1.".

MS: "Marvellous! Listen, I'll phone you back in ten minutes." [Hangs up]

"We are going to **make this show even better**! I'm going to **push this part to its limit**. I know what I want to improve, and **where I want to take him**..."

She sounds nice, your mum.

MS: "She is. Every week, she watches."

And do you?

MS: "Yeah, we have screenings – me, Steven and Piers [Wenger, executive producer]. I'm watching it as a fan as much as I am with me being in it. It's just brilliant TV. As Steven says, every other TV format can hang its head in shame, frankly. But we have to get better. That's the key. It has to get better next series."

How do you want it to be better? It's the difficult second album, Matt!

MS: "No, it's going to be the *best* album we've ever made. I know it is, because I know what's in store. We are only going to make this show better, I promise you. Because we know how to make it now. The first four or five months were... you know, if I got to 100 miles per hour by the end of the shoot, that's where I'm starting from next series. You've got to bed into this part. I'm going to get better. I'm going to push the part to its limit. I know what I want to improve, and I know where I want to take him. And there have been good second albums. Some people make them, and that's what we're going to do. I can't wait. I've been talking to Steven about the Christmas ep, and – oh my word!"

Is there really an Egyptian Goddess loose on the Orient Express?

MS: "I know, right! In space. In a tuxedo."

Are you lying, though?

MS: "[Laughs] Maybe! Maybe not. Wait till you hear what Steven's doing with it. He's going to make it the most Christmassy episode ever. He told me about the first episode of next series as well, and again I just go, 'How the hell do you come up with this stuff?' Honestly, it's going to blow your mind, just the very concept of it. Some great monsters, too."

Any returning ones? Go on, tell us!

MS: "All I'll say is, every monster that comes back has to be a little better than it used to be – bigger, brighter, more advanced."

So what are they going to do with the Daleks next year?

MS: "They're going to have hats. Yes! They are! And beards. I'm serious."

Right. Last year, before you started filming, you told DWM: "I understand that it will change my life – at least that's what I'm led to believe." How far has it?

MS: "It's weird. Even going to Tesco in the Bay is a different experience now. I remember talking to David [Tennant] about it – it's just, like, head down, cap on, and keep moving. I was in a hotel yesterday, and someone got out a pack of Jammie Dodgers and said, 'Could you sign these, please?' But it's fine. You try to give people some time. And then you run."

Do you think you'll ever get used to that level of interest in your private life?

MS: "It is overwhelming. But you just have to deal with it. It was quite unexpected, out in the US. In New York, people were camping overnight to get seats for the Episode 1 screening, all in massive Tom Baker scarves, and then they literally went mental – like, screaming, as though we were the Beatles. UK fans are just as passionate, but more reserved, I think."

You recently filmed two episodes of *The Sarah Jane Adventures*, with Elisabeth Sladen [Sarah Jane] and Katy Manning [Jo Grant]. Had you seen any of their 1970s *Doctor Who* episodes?

MS: "I hadn't, no. But I will do now. I'm so fond of Lis. She's so gracious. Katy as well – she's a barrel of fun, isn't she? Steven was telling me about Jo's miniskirts. Wow! I had a ball of a time. It was fantastic. It's a great script from Russell [T Davies], and we've got a great monster in it, so it was a privilege. You're going to love it."

Matt Smith was talking to Benjamin Cook.

Coming in DOCTOR WHO MAGAZINE 425

"The bad stuff hurts. You have to have a very thick skin. Anyone who says, 'He's the worst Doctor Who'... It's the stupidity of actors, listening to those people..."

Sylvester Speaks Out!

As the Seventh Doctor's début story Time and the Rani arrives on DVD, **DWM** tracks down Sylvester McCoy for his most in-depth and candid interview ever! Find out what Sylvester thinks about his curtailed time on the series, facing the critics – and no longer being the last ever Doctor Who...

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DWM investigates how time travel works in the *Doctor Who* universe, what a 'fixed point' in time and space actually means, and whether any of it makes any sense at all!

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The second part of our chat with *The Big Bang*'s director, Toby Haynes, on realising *Doctor Who*'s most ambitious finale ever!

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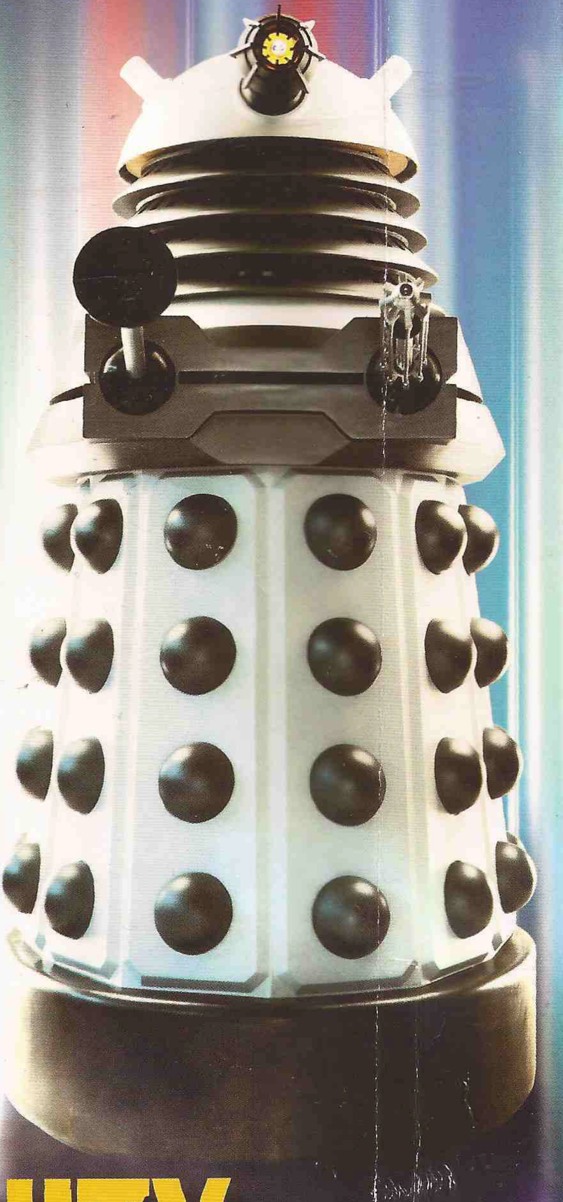

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